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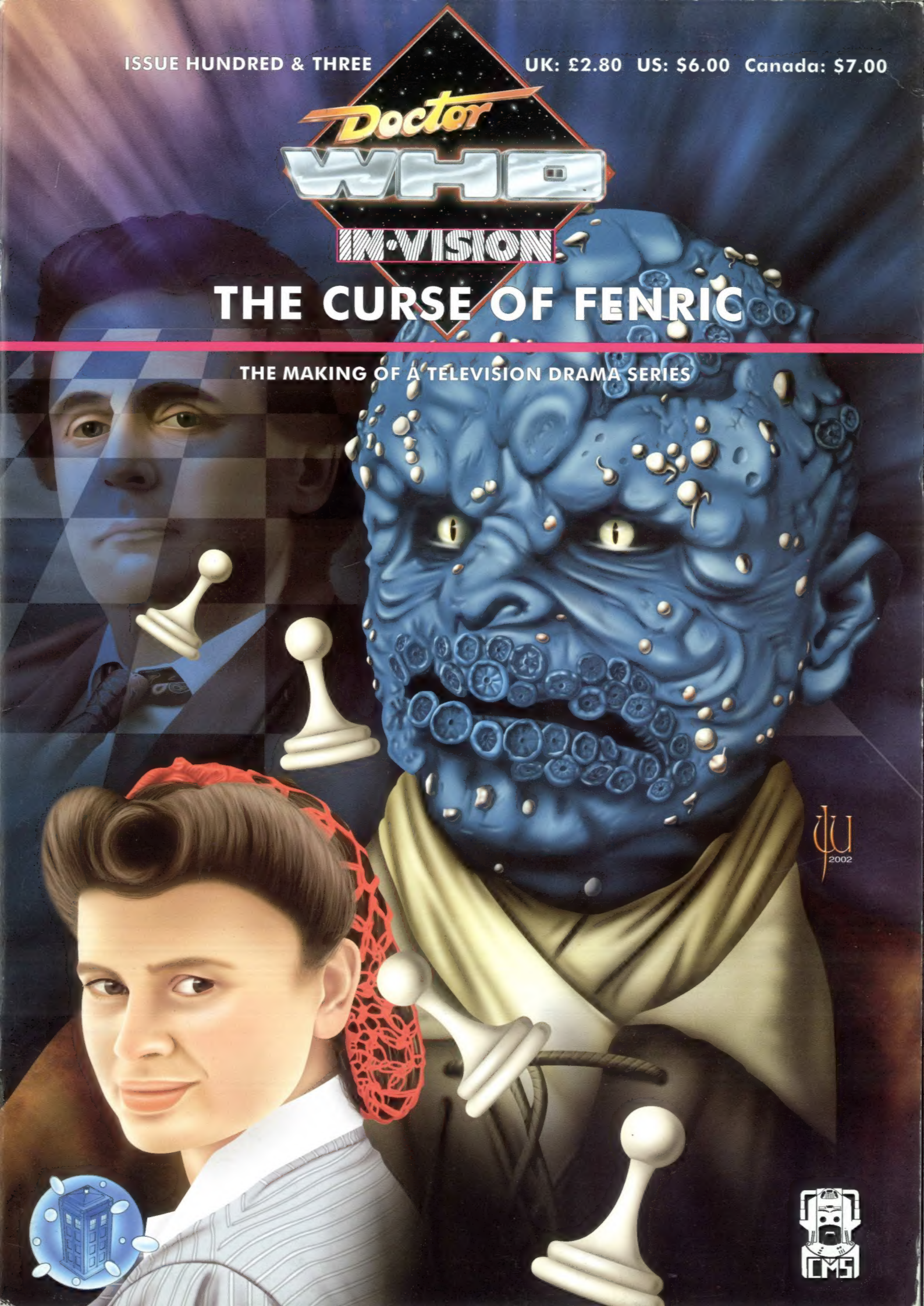
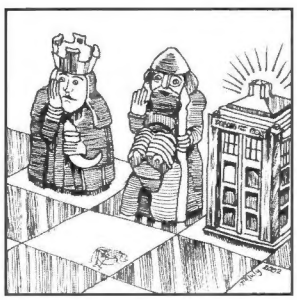
Doctor WHO IN-VISION

# THE CURSE OF FENRIC

## THE MAKING OF A TELEVISION DRAMA SERIES





## Origins

Third in transmission order, THE CURSE OF FENRIC was the first story of Season 26 to be written and the first to go into production as an all-location serial. But that wasn't how any of it was planned. Far from it…

As early as the making of DRAGONFIRE in 1987 **Doctor Who**'s Script-Editor, Andrew Cartmel, and Producer, John Nathan-Turner, appreciated they had a writer with whom they wanted to do more business in Ian Briggs. A copy-writer for an ad agency by day, Briggs' dream was to turn his leisure interests in technology, writing and poetry into a career he could live off, preferably before his imminent 30th birthday.

Briggs received his first big break with DRAGONFIRE, in the process creating one of the most popular companions throughout **Doctor Who** history, Ace. But it was his approach to screen writing and his ability to pen engaging dialogue that most impressed Carmel and Nathan-Turner who, once Season 24 wrapped, asked Briggs to adapt a book they both liked into a television script. This was totally non-**Who** related, but would have given all three of them additional strings to their BBC bows. Briggs later remembered this commission as; "…a several episodes type drama, not very heavy, and not what I usually write. But it was the most commercial piece of writing that I've done and now I'm just waiting to see if they're going to make it this year". That was in 1989, and while this drama was never given the green light by the BBC, a second script for **Doctor Who** definitely was, and by someone empowered to generate the commission, Andrew Cartmel.

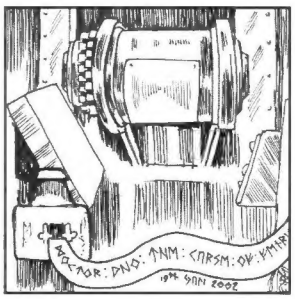
"I always thought in terms of plot and more plot. Briggs worked with the plot springing from the characters themselves. That opened my eyes. Another thing Briggs does, which I've subsequently used in my own writing, is that he doesn't write in sequence. If he wants to write a scene at the end, then a scene in the middle, he will. He writes in a sort of patchwork fashion and it's very liberating when you realise you can do that, because you don't get blocked writing something dull when you'd rather be doing another scene further ahead that you're excited about."

***Andrew Cartmel, DWM 226, June 1995***

1988 started with Briggs writing the novelisation of DRAGONFIRE for the Target Books range, a task he maintains he completed in just fourteen working days. His BBC serial project for Cartmel and Nathan-Turner took him into the Spring and was worked on ad-hoc throughout the next year, as was a short play that was optioned from him by an independent TV company, but which likewise failed to find a backer.

By May Briggs was an established part of the cadre of writers Cartmel had assembled around him whose mission was to develop a new style of storytelling for **Doctor Who**. At various times their lunchtime and evening meetings would be joined by others such as Sophie Aldred and Sylvester McCoy, and indeed it was McCoy who sparked an idea that would become central to the structure of Season 26.

## Script

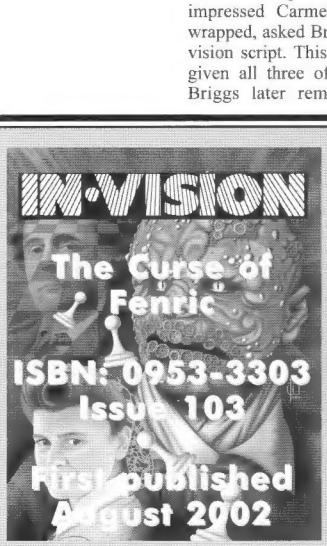


The idea was that, recognising that Ace has come from a disturbed, dysfunctional and even delinquent background, the Doctor's goal is to facilitate her becoming a more balanced and ultimately adult woman, able to quell the anger and rage inside her. He knows he can't do this himself, but he can help bring these long-suppressed ghosts to the surface so that Ace can confront and deal with them – actions she has shied away from doing up to now.

The team liked this notion, and the idea of the Ace-trilogy was born. Briggs, who knew Ace's past better than anyone, would start the trilogy with the second story of the season, taking her to the past to see herself as she was. Marc Platt would tackle that event in the 'present' which had tipped her over the edge – the burning down of Gabriel Chase in retaliation for the fire bombing of her friend, Manisha's home. Finally Rona Munro would sow the seeds of Ace's future as a stronger person, more capable of dealing with the world and its savagery. Armed with these principles the creative process began in May 1988.

"Andrew and I started bashing ideas around. Andrew had wanted a period story and my initial thought was the Seventies. But he didn't think that was far back enough so I thought war. We set it in the Second Word War and had titles like 'Powerplay' and 'Black Rain' – images of all these bombs falling out of the sky. I had the idea of the Doctor and this old nemesis meeting up again and playing this huge, macabre game of three-dimensional chess amid the Blitz… I wanted this insane laughter ringing out through the bombed out shell of a building as they played chess, but all that mellowed."

***Ian Briggs, Ace, 1996***

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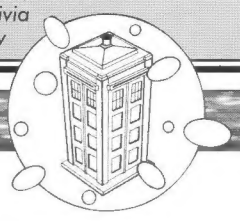


London during the Blitz was quickly ruled out due to the potential expense and difficulty of finding suitable locations and of mocking up air raids. Cartmel suggested an airbase somewhere on the Kent coast as an alternative venue, and it was only a short leap of logic from there to the notion of a secret listening station where code-breaking machinery, similar to the Colossus 'computer' used by Alan Turing at Bletchley Park, was being developed.

Matters went quiet during summer 1988 while Ian Briggs took a holiday in Sweden. There he immersed himself in Norse mythology and studied the Runic alphabet. One legend in particular stood out for him – the fable of Fenris, a wolf caught and chained to a rock by a cruel Norse God, Tyr. On the day of Ragnarok – the twilight of the Gods – Fenris breaks free and tracks down the God who so tormented him. Substituting the Doctor for the hunted God, Tyr, and a vulpine, elemental force for Fenris, Briggs began refining his story of 1943 code-breakers striving to crack a set of ancient runic symbols that warn of a sinister power that will rise to wreak havoc on the world.

Season 26 got the go-ahead in October 1988, and immediately Briggs was commissioned to prepare a four-part story that would be second in production order. By now only one part of the equation remained – the monsters. The Norse connection suggested bleak Northumbria rather than sunny Kent, Northumbria suggested Whitby, Dracula's port of arrival, and Dracula prompted thoughts of vampires.

named as vampires as their origins conflicted with **Who**-vampire lore as established in STATE OF DECAY. And so the Haemovores were born. He did, however, approve Briggs' request to include some underwater location filming (never before afforded in **Doctor Who**) and a scene where Ace, her clothes damp and clinging in the summer heat, tempts a guard away from his post with a suggested promise of favours. Nathan-Turner did blue-pencil a swear word from Ace ("Hell!") and a passage of dialogue between Jean, Phyllis and Ace, as they pass a sign-post to Maiden's Point, suggesting that none of them could still be called a maiden!

First drafts of episodes one and two were delivered early in January 1989, leaving Briggs a month and a half to complete his two remaining scripts. Then, all of a sudden, everything went ballistic. A key element of Season 26 was the presence of Brigadier Lethbridge-Stewart in Ben Aaronovitch's story, BATTLEFIELD. When Nicholas Courtney suddenly got offered a major role in a new West End play, that he was desperately keen to do, John Nathan-Turner offered to swap stories one and two around in production order, assuming Courtney would be available later in the Spring (see **IN•VISION** 101 for full details).

Suddenly Briggs had just two weeks to hand in his episodes if the Director joining date was not to be compromised. To be precise, he had three weekends and ten weekday evenings, as the writer still had his day job to attend.

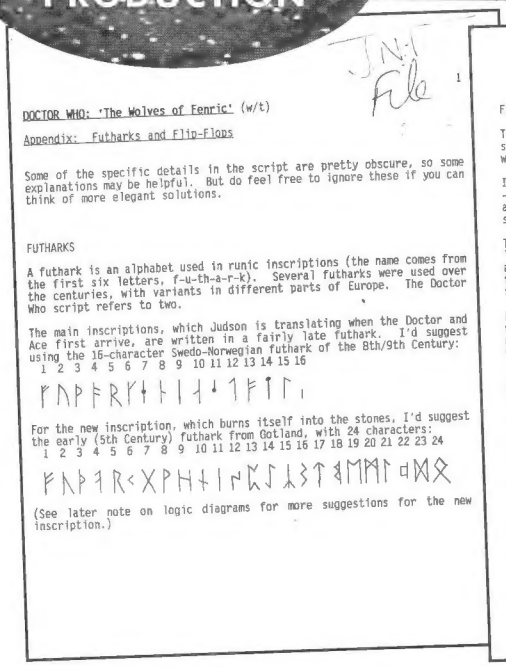
"It's very difficult to remember in exact detail how FENRIC came about. Alan Moore had written this story about aquatic vampires for DC Comics *Swamp Thing*, so when I was looking for serviceable monsters for **Doctor Who**, that went into the mix. Briggs is very knowledgeable about Vikings and runes. The WWII setting, which is one of the best things about FENRIC, was probably an early element. There's some nice retroactive continuity; references back to SILVER NEMESIS and the first Ace story, DRAGONFIRE which Briggs also wrote."

***Andrew Cartmel, DWM 226, June 1995***

## Script-Editing

As Christmas loomed Briggs completed his storyline, titled *Wolf Time*, and was at work on composing elements for episode one and two's script. John Nathan-Turner reviewed Briggs' material to date but, while expressing admiration for such inventiveness as making the commando raiders Russian instead of German, he had misgivings about the overall gloominess of the storyline (where virtually everyone died) and about its potential expense.

The Producer asked for some changes straight away. A strangulation scene involving piano wire had to go, and he insisted the monsters should not be



1

DOCTOR WHO: 'The Wolves of Fenric' (w/t)

Appendix: Futharks and Flip-flops

Some of the specific details in the script are pretty obscure, so some explanations may be helpful. But do feel free to ignore these if you can think of more elegant solutions.

FUTHARKS

A futhark is an alphabet used in runic inscriptions (the name comes from the first six letters, f-u-th-a-r-k). Several futharks were used over the centuries, with variants in different parts of Europe. The Doctor Who script refers to two.

The main inscriptions, which Judson is translating when the Doctor and Ace first arrive, are written in a fairly late futhark. I'd suggest using the 16-character Swedo-Norwegian futhark of the 8th/9th Century:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

ᚠᚢᚦᚬᚱᚴᚼᚾᛁᛅᛋᛏᛒᛘᛚᛦ

For the new inscription, which burns itself into the stones, I'd suggest the early (5th Century) futhark from Gotland, with 24 characters:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

ᚠᚢᚦᚭᚱᚲᚷᚹᚺᚾᛁᛃᛇᛈᛉᛊᛏᛒᛖᛗᛚᛜᛞᛟ

(See later note on logic diagrams for more suggestions for the new inscription.)

2

FLIP-FLOP THINGIES

These really do exist, but I haven't been able to find one in any games shop. Maybe suppliers of educational toys and equipment for schools would be a good place to enquire.

It's a small device (Figure 1, on next page) -- maybe 6-8 inches square -- with four holes in the top where you drop marbles in, and two holes at the bottom where the marbles roll out. About 18 windows in the front show either blue or yellow (or two other colours).

There's a small flip-flop behind each window (Figure 2). When a marble lands in it, the marble's weight turns the flip-flop (like a water-wheel) and a different colour shows through the window. Then the marble falls to the left or the right, depending on what colour the flip-flop was first showing.

For example, the device might be made so that if any flip-flop shows blue when a marble falls into it, the flip-flop will change to yellow and the marble will fall to the left. And whenever a flip-flop shows yellow, it will change to blue, and the marble will fall to the right.

So the marble follows a particular path through the device, depending on what colours it encounters (Figure 3). And when it reaches the bottom, it will have changed the colour of all the flip-flops it fell through.

These things are sometimes used by schools to teach simple if/then logic: e.g. if the window is blue, then the marble will fall to the left. The game is to create different patterns (e.g. a diamond of yellow windows in the centre while all the others are blue) by dropping marbles through a sequence of holes in the top. It's surprisingly difficult!

In case someone has to construct one...

I've never had to make one of these, but I don't think the partitions inside the flip-flop split the circle into perfect thirds. The angle of the permanently empty sector is probably a right-angle (Figure 4).

There probably needs to be some kind of pin in the permanently empty sector at the bottom, to stop it spinning completely round.

A weight in the top partition may make it easy to reset the device to all-blue or all-yellow (by tipping the device to one side -- gravity should do the trick).

Figure 1. "A flip-flop thingy"...

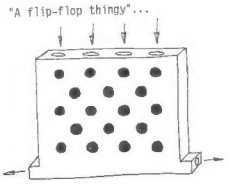


Figure 2. A flip-flop behind a window.

Figure 4. Construction of a flip flop.

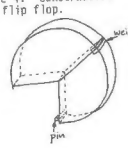
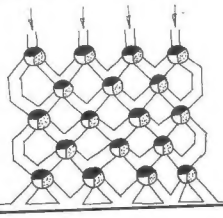



Figure 3. Different paths a marble can travel.



Dedicated to his patchwork quilt style of writing, Briggs completed his assignment on time, and even went one stage further. Concerned that the various design teams and some of the cast would not understand the close relationship between the Runic symbols and their decrypted interpretations by the Ultima machine, Briggs drafted a lengthy explanatory text. Titled *Futharks and Flip-flops*, it spelled out in detail what lettering the Set Design people should apply to walls where the runes appear, and how the wording should be pronounced. The runes were codes that equated to a logic table. A correctly decoded result was only possible by passing the source characters correctly and in sequence through a series of logic gates – a bi-stable, often referred to as a 'flip-flop'. Briggs dutifully supplied diagrams of a 'flip-flops' operation so that Visual Effects or Set Design could replicate their functioning as part of the logic puzzle they were asked to build..

As part of his commission Briggs had been informed that the story would be a four-part, standard location plus studio mix. Accordingly he penned his scripts observing the normal ration of 25% made on location, 75% done in Television Centre. Aware that elements like underwater filming would be expensive, Briggs suggested various ways of saving money. One of these was proposing that the naval station buildings would comprise identically sized and shaped Nissan huts – prefabricated shells of concrete and corrugated iron. Each building would be shaped identically to its neighbour – therefore requiring only one background set in the studio, and only the interior dressings requiring day-to-day changes.

Ian Briggs completed his scripts in time for the Director to see them before formally joining the team. In line with not directly referring to vampires, the writer conceived his Haemovores as having squid-like sucker cups for mouths; their nodular lips concealing a ring of needle-like teeth for piercing the throats of their victims. One change Cartmel asked for was moving the appearance of the Ancient One from being the cliff-hanger of part three to midway through episode four. Cartmel wanted to avoid the **Doctor Who** cliché of the monster suddenly lurching into view at the end of an episode.

## Personnel

The Director booked to oversee story two was newcomer Michael Kerrigan, who had accepted the challenge of directing a **Doctor Who** based on seeing Briggs' storyline plus scripts for episodes one and two. When the switch-around happened, story two became story one and suddenly Kerrigan was no longer free to tackle *Wolftime*. Instead the job went to Nick Mallett, an experienced Director skilled in handling anything from comedy to docu-drama. His first **Doctor Who** had been THE MYSTERIOUS PLANET segments of the TRIAL OF A TIME LORD season in 1986, followed a year later by PARADISE TOWERS for Sylvester McCoy's Doctor. After that he went abroad for a year to Germany, shooting a mini-series called **Ruby**, written by Pip and Jane Baker. That was originally scheduled to be made in 1987, but Mallett had asked for a deferment specifically so he could take on PARADISE TOWERS.

Set design support came in the form of David Laskey, whose near single-handed masterminding of the move of THE GREATEST

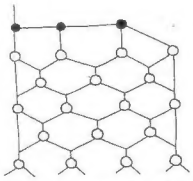
LOGIC DIAGRAMS

The optimal algorithm for the Prisoner's Dilemma game is:

This can be represented on Judson's blackboard simply as:

The logic diagram for an 18-element flip-flop game (arranged 4-

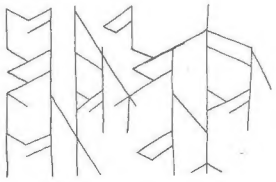
can be represented on his blackboard as:



I would suggest that the new futhark inscription which burns itself into the stones incorporates something like:

ᚠᚢᚦᚬᚱᚴ:
ᚼᚾᛁᛅᛋᛏ:
ᚱᚢᚾᛅᚱ:
ᚠᚢᚦᚬᚱᚴ:

which would make a logic diagram looking something like:



This inscription (**laukaR:salusalu:luwatuwa:laukaR**) doesn't actually mean 'Now begins the wolf-time' -- sorry. It's a sequence of magical words found in runic inscriptions. (**laukaR** is a fertility invocation. Is this OK for 7.30pm on BBC1?) The logic diagram is also meaningless. So no problems with viewers invo[illegible]forces of evil on their home computers as soon as Doct[illegible]

6

NAMES ON COMPUTER

The list of names which the Ultima machine prints out are all the possible 'wolves of Fenric' -- descendants of the original Viking who buried the flask -- up to the death of the Earth. (They are the names the people were known by -- forenames rather than surnames.) The first sequence, therefore, are all Viking names. In case more Viking names are needed, here are some suggestions:

| | | | |
|---|---|---|---|
| Johan | Sveinn | Ofeigr | Nithijo |
| UnwodiR | Alugod | Maring | Hada |
| Welandu | Adugisl | Gisuhild | Hlewagastir |
| Holti | ErilaR | AkaR | HrabnaR |
| Wiwar | Wodurid | | |

And some Anglo-Saxon names:

| | | | |
|---|---|---|---|
| Efe | Wilred | Werferth | Beonna |
| Wigraed | Tilberht | Eadred | Eadthegn |
| Gilswith | Berhtswith | Tunwini | Torhtred |
| Lyl | Jilswith | Beagnoth | Aldred |

For later names, if needed, anything culled from literature of the appropriate period should be OK. And there's no reason why there shouldn't be the odd foreign branch to the family tree, as in Capt. Sorin's case.

Towards the end of the list, the names are from the future. By the time the Ancient Haemovore's name (Ingiger) appears, we're maybe thousands of years in the future -- so it's anybody's guess what names will have evolved. (Ingiger is a female Viking name. I decided it will have come back into fashion.)

Ian Briggs
January 1989

# Dinsdale Landen

Born in Margate, Kent on 4th September 1932, Dinsdale Landen had enjoyed a diverse career in television, film and the theatre before arriving on the set of **Doctor Who**. Beginning in the Fifties, his first major role was that of Pip in the BBC's legendary 1959 adaptation of **Great Expectations**. The Dickensian balance of astute comedy and bleak drama is an appropriate demonstration of Landen's capabilities in both areas.

A successful comic actor, he is best remembered for the role of Barty Wade in series one of **Pig In The Middle**, which explored a love-lost husband having an affair with another woman, played by Liza Goddard. The subsequent series, in 1981 and 1983, saw author Terence Brady take over the role of Wade. Earlier in his career, Landen had played a prominent part in the Ned Sherrin produced **World In Ferment**, a long lost parody of current affairs (ostensibly Granada's **World In Action**), written by N. F. Simpson. The series also starred Angela Thorne, Jack Shepherd, John Bird and Eleanor Bron and is considered highly innovative for the time. Staying with the Oxbridge set, a latter day relationship with Smith & Jones also secured a comic role in the film *Morons From Outer Space*, plus a 1995 edition of their long running BBC sketch show.

In the theatre, Landen has won many plaudits, including an Olivier nomination in 1979 for *Bodies*. One of his more interesting projects occurred in 1993, when he appeared as Famusov in Anthony Burgess's translation of a Alexander Griboyedov piece, entitled *Chatsky*. Starring alongside Colin Firth, it debuted at the Almieda Theatre in 1993 and toured the UK for six weeks.

A doyen of the single play, Dinsdale Landen is also a prominent guest actor in ongoing drama series. Cult TV credits are quite diverse too, taking in **The Avengers**, **Jason King** and **Out Of This World**. One of his two appearances in Brian Clemens' **Thriller** strand was as the debonair but quietly brittle detective who seeks out the truth about his client's apparent déjà vu in *An Echo Of Theresa*. With a true flourish to his performance, the part could almost have been written for him.

**Catherine Cookson's The Wingless Bird** (Colonel Farrier) (12 - 26/01/97)
**Smith & Jones** D5 (27/09/95)
**The Buccaneers** (Lord Brightlingsea) (05/02/95 - 05/03/95)
**Lovejoy** (Jim Leonard) F4: Double Edged Sword (23/10/94)
*The Steal* (Sir Wilmot) (1994)
**Lovejoy** (Jim Leonard) D9: They Call Me Midas (07/03/93)
*Some Other Spring* (Harrington) (1991)
**All Creatures Great and Small** (Stewie Brannan) G7: Food for Thought (13/10/90)
**Mit den Clowns Kamen die Tranen** (1990)
**Doctor Who** (Dr Judson) The Curse of Fenric (25/10/89 - 15/11/89)
**Theatre Night**: *What The Butler Saw* (Dr Prentics) (24/05/87)
*On The Razzle* (Zangler) (1986)
**Theatre Night**: *Absent Friends* (Paul) (29/09/85)
*Morons From Outer Space* (Commander Grenville Matteson) (1985)
**Freud** (14/09/84 - 19/10/84)
**Play For Today**: *C2 H5 OH* (28/10/80)
**Pig In The Middle** (Bartholomew 'Barty' Wade) (27/01/80 - 09/03/80)
*International Velvet* (Mr Curtis) (1978)
**The New Avengers** (Coldstream) B2: Angels of Death (15/09/77)
**Saturday-Night Theatre**: *A Quest For Witches* (Radio 4, 20/08/77)
**Afternoon Theatre**: *Penstone Revisited* (Ken) (Radio 4, 18/08/77)
**Devenish** (Arthur Prufrock Devenish) (15/07/77 - 14/05/78)
**Call My Bluff** (panelist) (15/07/77)
**Call My Bluff** (panelist) (08/07/77)
**The Glittering Prizes** (Gavin Pope) (21/01/76 - 25/02/76)
**Play For Today**: *Plaintiffs and Defendants* (Charles) (14/10/75)
**Play For Today**: *Two Sundays* (Peter) (01/10/75)
**The Fight Against Slavery** (19/03/75 - 23/04/75)
**Jackanory** (reader) Snatched (17 - 21/03/75)
**Cilla's Comedy Six** (Philip Speed) Dictation Speed (19/02/75)
**Thriller**: *The Next Scream You Hear* (06/07/74)
**Jackanory** (reader) An Older Kind of Magic (05 - 09/11/73)
**Black and Blue**: *Glorious Miles* (Lord Grotton) (18/09/73)
**Thriller**: *An Echo Of Theresa* (Matthew Earp) (05/05/73)
*Digby, The Biggest Dog In The World* (Colonel Masters) (1973)
**Jason King**(Det. Insp. Roddick) It's Too Bad About Auntie (10/03/72)
*Young Winston* (Capt. Weaver) (1972)
**The Guardians** (Dr Thorn) Appearances (14/08/71)
**Fraud Squad** (Charlie Dickens) B4: Double Deal (10/10/70)
*Every Home Should Have One* (Vicar Geoffrey Mellish) (1970)
**World In Ferment** (Chris Champers) (23/06/69 - 28/07/69)
*Mosquito Squadron* (Wing Commander Penrose) (1969)
**The Avengers** (Watney) G8: All Done with Mirrors (13/11/68)
**The Wednesday Play**: *Jamie, On A Flying Visit* (Ian) (17/01/68)
**Mickey Dunne** (Mickey Dunne) (08/05/67 - 31/07/67)
**Play of The Month**: *Days To Come* (Jon) (25/10/66)
*The Gondoliers* (Marco) (BBC Third, 12/06/66)
*Yeomen of the Guard* (Colonel Fairfax) (BBC Third, 29/05/66)
**The Spies** (Richard Cadell) (01/01/66 – 16/04/66)
*Rasputin: The Mad Monk* (Peter) (1966)
**The Mask of Janus** (Richard Cadell) (08/10/65 – 17/12/65)
**The Man In Room 17** (Nash) A1: Tell the Truth(11/06/65)
A Girl In A Garden (Tom James) (16/06/64)
*A Jolly Bad Fellow* (Fred) (1964)
**Z Cars** (Alfred Truby) C16: Wait for It (18/12/63)
**Edgar Wallace Mysteries**: *Playback* (Joe Ross) (1963)
**Out Of This World**: *Target Generation* (Jon Hoff) (15/09/62)
*We Joined The Navy* (Bowles) (1962)
*The Valiant* (Norris) (1962)
**The Sunday-Night Play**: *She Stoops To Conquer* (Tony Lumpkin) (26/11/61)
**Saturday Playhouse**: *The Cathedral* (Falk Brando) (15/08/59)
**Great Expectations** (Pip) (19/04/59 – 28/06/59)
*The League Of Gentlemen* (uncredited) (1959)

# Janet Henfrey

In line with The Curse Of Fenric, Janet Henfrey has been somewhat typecast over the years as eccentric or strict Christian women. Indeed, one of her first TV appearances came in 1965, playing Miss Tillings, the schoolteacher who terrorises Nigel Barton's classmates in Dennis Potter's third contribution to **The Wednesday Play**. This character would be revived in all but name some 20 years later, when she forced Philip Marlow to confront his "wicked deeds" of Philip Marlow in **The Singing Detective**.

Television work has been considerable for Henfrey during the past forty years. An early regular role was in **Tickertape** alongside Bernard Bresslaw and Jake Thackeray. **The Jewel In The Crown** and **Oliver Twist** were major drama serials of the Eighties that too housed her skills. The following decade saw a more obvious presence in comedy series, such as a guest appearance in a particularly sinister instalment of **One Foot In The Grave** and a semi-regular role in the long running BBC1 sitcom **As Time Goes By**, which embarked on its ninth and final series as **IN•VISION** went to press.

Janet Henfrey's theatre life has been equally extensive, appearing in notable productions such as Prospect Theatre's adaptation of Chekhov's *Ivanov* (1978), and Ronald Harwood's *The Dresser* for the Royal Exchange (1980). Award winning shows followed, including Ostrovsky's *Too Clever By Half* (1988), and the New York run of *Medea*, the Euripides play, in which Henfrey performed alongside Dame Diana Rigg.

A steady film career has ensued over the years, including memorable roles in Peter Greenaway's *The Cook, The Thief...* and the major screen transfer of Virginia Woolf's *Mrs Dalloway*. Most recently she has broken into American television, with occasional appearances in kids fantasy series **The Worst Witch** and the historical mini-series **Attila**.

On British television, Henfrey has guested in two significant telefantasy revivals of recent times: Channel 5's **Doomwatch** production, and a late entry into the further adventures of Randall & Hopkirk.

As Time Goes By (Mrs Bale) I2 (14/07/02)
I Was A Rat (Mrs Cribbins) (09 - 23/12/01)
Randall & Hopkirk (Deceased) (Hettie Craven) B1: Whatever Possessed You? (29/09/01)
*Blow Dry* (Aerobics Teacher) (2001)
Attila (Pulcheria) (2001)
*The Nine Lives Of Tomas Katz* (2001)
The Worst Witch (Miss Hecketty Broomhead) C7: Just Like Clockwork (09/12/00)
As Time Goes By (Mrs Bale) H5 (27/08/00)
Doom-Watch (Julie) Winter Angel (07/12/99)
The Worst Witch (Miss Hecketty Broomhead) B5: The Inspector Calls (02/12/99)
*An Ideal Husband* (Miss Prism) (1999)
As Time Goes By (Mrs Bale) G4: The Bypass (10/05/98)
*Ever After* (Celeste) (1998)
*Les Miserables* (Mme Gilot) (1998)
As Time Goes By (Mrs Bale) F5: Alastair's Engagement (15/06/97)
F4: What's Wrong with Mrs Bale? (08/06/97)
*Jilting Joe* (Miss Doughty) (1997)
*The Man Who Knew Too Little* (Ms Goldstein) (1997)
*Swept From The Sea* (Mrs Rigby) (1997)
*Mrs Dalloway* (Miss Pym) (1997)
The Moonstone (Mrs Yolland) (29 - 30/12/96)
The Famous Five (Aggie) A3: Five Get into Trouble (15/07/96)
As Time Goes By (Mrs Bale) E7: Showered with Gifts (18/02/96)
E1: The Country Set (07/01/96)
D1 - D10 (05/03/95 - 07/05/95)
Mike & Angelo (Mrs Hardacre) (1995)
As Time Goes By (Mrs Bale) C2 - C10 (09/01/94 06/03/94)
*Dragonworld* (Miss Twittingham)(1994)
Lovejoy (Miss Frobisher) E13: The Price of Fish (28/11/93)
Just A Gigolo (Cynthia) A6 (13/05/93)
One Foot In The Grave (Miss Lander) D3: Hearts of Darkness (14/02/93)
As Time Goes By (Mrs Bale) B3 (24/01/93)
Inmates (Mrs Prendergast) (20/07/92)
Bernard & the Genie (Miss Purse) (23/12/91)
Casualty (Sister Joan) F9: Making the Break (01/11/91)
Jeeves And Wooster (Miss Mapleton) B11: Wooster with a Wife (19/05/91)
Doctor Who (Miss Hardaker) The Curse of Fenric (25/10/89 - 01/11/89)
Young Charlie Chaplin (Sister Mills) (1989)
*The Cook, The Thief, His Wife & Her Lover* (Alice) (1989)
Boon (University Registrar) B10: A Fistful of Pesetas (10/11/87)
The Singing Detective (Schoolteacher/Scarecrow) (30/11 - 21/12/86)
*Foreign Body* (Landlady) (1986)
*Lady Jane* (Housekeeper) (1986)
Oliver Twist (Martha) (13/10/85 - 29/12/85)
Victoria Wood: As Seen On TV A2 (18/01/85)
Chocky (Cranky Woman) A5 (06/02/84)
The Jewel In The Crown (Edwina Crane) (09/01/84 - 03/04/84)
*She'll Be Wearing Pink Pyjamas* (Lucy) (1984)
*The Tamarind Seed* (Embassy Section Head) (1974)
Wessex Tales: *Barbara Of The House Of Grebe* (12/12/73)
Tickertape (11/08/68 - 24/11/68)
The Wednesday Play: *Stand Up Nigel Barton* (Miss Tillings) (08/12/65)
*It's All Happening* (April) (1963)

## Alfred Lynch

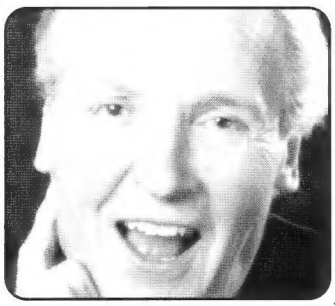
Born in London on 26th January 1933, Alfred Lynch, like many of his co-stars on THE CURSE OF FENRIC, began his screen career in the Fifties, taking minor roles in plays for television and radio, as well as films, including a famed adaptation of the kitchen sink classic *Look Back In Anger*.

In the Sixties, Lynch's cinema career blossomed and he began to rub shoulders with many major names of the period. In the case of *West 11*, Michael Winner directed Eric Portman and Diana Dors, but 1967's *Taming Of The Shrew* was far more significant. Directed by Franco Zeffirelli, Lynch appeared alongside the volatile partnership of Elizabeth Taylor and Richard Burton, with Cyril Cusack and Michael Horden in tow. The next year saw Alfred Lynch secure a part in *The Sea Gull*, a Chekhov adaptation starring Vanessa Redgrave and James Mason.

As for making a personal imprint, Lynch took the title role in the 1965 serial **Hereward The Wake**, followed five years later by another lead part in LWT's story of French resistance fighters during World War II. **Manhunt** also featured Peter Barkworth, Robert Hardy and **Doctor Who** perennial Philip Madoc.

Enjoying a strong theatrical background with the Royal National Theatre, Alfred Lynch once shared company with Tony Robinson and David Bamber, most notably in Aescylus's *The Oresteia* in 1981. Off the stage, he has tended towards guest appearances for television within the last thirty years. **Boon**, **Bergerac** and **Lovejoy** are all long running series that enjoyed his one-off contributions, as did several editions of **Jackanory**. His most notable film appearance in recent years was in *The Krays* alongside Gary & Martin Kemp.

*Second Best* (Edward) (1994)
**Lovejoy** (Gideon) D2: THE RING (17/01/93)
*Bis ans Ende der Welte* (Old Man Alfred) (1991)
*The Krays* (Charlie Kray) (1991)
**Bergerac** (Henry Whittaker) H7: UNDER WRAPS (25/02/90)
**Doctor Who** (Commander Millington) THE CURSE OF FENRIC (25/10/89 - 15/11/89)
**Boon** (Geoff Kershaw) D4: OF MEISSEN MEN (23/10/89)
**Bulman** (Joe Revell) B1: CHINESE WHISPERS (20/06/87)
*The Deliberate Death Of A Polish Priest* (Jan Olszewski) (1986)
*On The Razzle* (Weinberl) (1986)
**Bulman** (Joe Revell) A13: A MAN OF CONVICTION (28/08/85)
*Bewitched* (1985)
*Loophole* (Harry) (1980)
**Jackanory** HAYSEED AND COMPANY(25 - 26/10/73)
*The Blockhouse* (Larshen) (1973)
**Jackanory** (reader) RICHARD THE LION-HEART (10 - 14/05/71)
**Manhunt** (Squadron Leader Jimmy Porter) (02/01/70 - 26/06/70)
**The Gold Robbers** (Tyzack) DOG EAT DOG (04/07/69)
*Come L'Amore* (1968)
*The Sea Gull* (Medvedenko) (1968)
*The Taming Of The Shrew* (Tranio) (1967)
**Hereward The Wake** (Hereward) (12/09/65 – 26/12/65)
*The Hill* (George Stevens) (1965)
*West 11* (Joe Beckett) (1963)
*55 Days At Peking* (Gerald) (1963)
*The Password Is Courage* (Pope) (1962)
*On The Fiddle* (Horace Pope) (1961)
*Two and Two Make Six* (Tom) (1961)
**Armchair Theatre**: *No Tram To Lime Street* (18/10/59)
**A Scene From** *'The Long And The Short And The Tall'* (Pte. T.E. Evans) (09/04/59)
*Look Back In Anger* (second commercial traveller) (1958)



## Nicholas Parsons

Born in Grantham, Lincolnshire on 10th October 1928, Nicholas Parsons' father was a doctor for the local country practice. The young Nicholas went to 'kindergarten' at Grantham & Kesteven High School, which was also attended by Margaret Thatcher (nee Roberts), who was delivered by his father. At the age of 8 he moved to London.

In tandem with his notable work in British film, Parsons first developed his television career in the Fifties, first as part of Arthur Barker's weekly ensemble and later alongside Arthur Haynes. A professional relationship with the latter continued well into the mid-Sixties, at which point he moved on to new pastures with **The Benny Hill Show**. By now, Parsons was considered a major celebrity in his own right and would go on to host a series of highly successful game shows, including BBC Radio's **Call My Bluff**, a fourteen year stint as the host of **Sale Of The Century** and, in 1967, Radio 4's **Just A Minute**, which he stumbled into hosting when, booked as a panelist, he took over as chairman when Jimmy Edwards failed to make the pilot recording.

A spate of appearances in 'alternative' comedy shows took place in the late Eighties, and this is often seen as Parsons' attempt to return to his earlier success in film. Certainly in *Mr Jolly Lives Next Door*, a **Comic Strip Presents...** with limited cinema distribution, Nicholas Parsons had that chance, playing a version of himself opposite Peter Cook's would be assassin. Apart from similar guest slots on C4's late-night sketch show **Who Dares, Wins...** and a further collaboration with Rik Mayall for **The New Statesman**, it was in **Doctor Who** that he made his first true return to character acting. In subsequent years, only *Robin Hood: The Movie* and ITV's semi-fictional game show **Cluedo** would provide similar challenges on screen. On stage, however, Parsons was highly successful in productions of **The Rocky Horror Show**, including the 25th anniversary tour in 1999 for which he also appeared on the cast recording. A spin off single with Laurie Brett and Chill Out Sister, *Fantasy*, was released on 20th November 2000 to immense public indifference.

A politically conscious figure, Parsons once came close to standing for the Liberal Party in Yeovil during the late Seventies, but declined with much regret, making way for one Paddy Ashdown. In 1988 he was elected as Rector of St Andrew's University, leaving three years later with a Doctor of Laws. He is also a member of the entertainment charity, The Grand Order of Water Rats.

Parsons returns to the Edinburgh Fringe Festival in August 2002 to host his popular live chat show, **Nicholas Parsons' Happy Hour**, for a third year. Typically populated with visiting performers, Parsons can often be found dominating proceedings with his stream of consciousness storytelling.

*Dream Bermuda* (2003)
Another Audience With Ken Dodd (guest) (2002)
A Question Of TV (guest) A5 (02/08/01)
GMTV (guest) (17/07/01)
Annie Goes To Hollywood (himself) (09/05/01)
Night Of A Thousand Faces (himself) (2001)
The Weakest Link: Celebrity Special (himself) (24/12/00)
100 Greatest TV Moments From Hell (contributor) (09/09/00)
Top Ten: *Comedy Records* (contributor) (22/04/00)
Countdown (guest) (??/09/97)
Get Fit With Brittas (himself) THE GREAT OUTDOORS (25/07/97)
Hospital! (wheelchair man) (30/03/97)
Brass Eye (himself) ANIMALS (29/01/97)
Noel's Telly Years (guest) B1 (10/01/97)
The 10%ers B1: Table 11 (09/07/96)
Heroes Of Comedy: *Arthur Haynes* (contributor) (03/11/95)
Just A Minute [TV] (presenter) (02/08/94 - 14/05/99)
That's Entertainment (guest) (16/05/94)
Noel's House Party (guest) (1994)
Charter 88 Bad Government Awards (himself) (1994)
The Music Game (guest) B7 (28/10/93)
Cluedo (Reverend Green) (19/04/93 – 25/05/93)
That's Entertainment (guest) (27/02/93)
Kappatoo II (The Presenter) (09/04/92 - 14/05/92)
Television's Greatest Hits (guest) A3 (1992)
Bodger and Badger (The Mayor) B3: THE BARE MAJOR (23/01/91)
Telly Addicts (guest) (1991)
*Robin Hood: The Movie* (Sir Walter) (1991)
Doctor Who (Reverend Mr Wainwright) THE CURSE OF FENRIC (25/10/89 - 08/11/89)
The New Statesman (himself) B2: LIVE FROM WESTMINSTER (22/01/89)
The Comic Strip Presents... (himself) D3: MR JOLLY LIVES NEXT DOOR (05/03/88)
Night Network (guest) (1987)
Who Dares, Wins... C8 (20/12/86)
Roland Rat, The Series (guest) A8 (08/11/86)
Roland Rat, The Series (guest) A6 (11/10/86)
*Spy Story* (1976)
Comedy Playhouse: *The Rescue* (Guy Shelmerdine) (11/01/73)
Sale Of The Century (presenter) (1971-85)
*Danger Point* (Fisherman) (1971)
The Very Merry Widow And How (regular performer) (23/05/69 - 11/07/69)
Just A Minute (Chairman) (BBC Radio, 22/12/67 – 19/08/02...)
The Ugliest Girl In Town (David Courtney) (1968)
The Benny Hill Show (regular performer) (26/12/67-13/03/74)
*Don't Raise The Bridge, Lower The River* (Dudley Heath) (1967)
*The Ghost Goes Gear* (Algernon Rowthorpe Plumley) (1966)
*The Wrong Box* (Alan Frazer Scrope) (1966)
*The Adventures Of Tim* (Julian Goddard) (1965)
Vacation Playhouse: *He's All Yours* (Squiffti) (20/07/64)
*Murder Ahoy* (Dr Crump) (1964)
The Arthur Haynes Show (regular performer) (08/12/62 - 02/01/65)
*Carry On Regardless* (Wine Wolf) (1961)
Four Feathers Fall (Sheriff Tex Tucker) (1960)
*Let's Get Married* (RAF Officer) (1960)
*Doctor In Love* (Dr Roger Hinxman) (1960)
*Carlton-Browne Of The F.O.* (Rodgers) (1959)
*Upstairs and Downstairs* (Brian) (1959)
*Too Many Crooks* (Tommy) (1958)
The Arthur Haynes Show (regular performer) (02/01/57 - 25/11/61)
*Brothers In Law* (Charles Poole) (1957)
*Happy Is The Bride* (John Royd) (1957)
*Eyewitness* (House Surgeon) (1956)
*The Long Arm* (PC. Bates) (1956)
Here and Now (regular performer) (16/12/55 - 17/02/56)
Look At It This Way (regular performer) (16/02/55 - 27/04/55)
*An Alligator Named Daisy* (news interviewer) (1955)
*Simon and Laura* (TV producer) (1955)
*To Dorothy A Son* (Passport Official) (1954)
The Eric Barker Half Hour (regular performer) (10/10/51 - 23/12/53)
*Master Of Bankthan* (Edgar Hoylehouse) (1947)

SHOW IN THE GALAXY from strike-bound TV Centre to a tent at Elstree Studio the previous year saved that production from cancellation. Laskey's rescue effort had so impressed John Nathan-Turner that his letter of praise to the Designer's department head virtually guaranteed him an assignment on **Doctor Who** in 1989.

Another veteran of GREATEST SHOW... was Make-up Artist Denise (Dee) Baron. Her BBC career began in 1978 and an early assignment was **Doctor Who**'s THE RIBOS OPERATION. There was a lengthy gap before, as a fully ranked Designer, she tackled THE TWIN DILEMMA and then, alongside Nick Mallett, THE MYSTERIOUS PLANET.

Another stalwart was Ken Trew making, in chronological order, the first of three appearances in the Costume Designer's seat this year. Like David Laskey, Trew was an in-demand Designer for the show due to his lengthy experience, which stretched back to 1970, and his good working relationship with the programme's semi-regular freelance prop-makers, Robert Allsopp, Stephen Mansfield and Susan Moore.

Given the number of Haemovores likely to be required, this trio of freelancers had already been tipped off about what might be needed by Visual Effects. Their allocated Designer was Graham Brown, marking his first appearance as a Designer on **Doctor Who**, but not his first contribution. Previously he had worked as an Effects Assistant on ATTACK OF THE CYBERMEN in 1984.

Aside from the usual complement of Dick Mills on Special Sound and Dave Chapman on Electronic Effects, the final creative talent with experience of the programme was incidental music composer and arranger, Mark Ayres. John Nathan-Turner intended nominating one serial apiece to his trio of 'music regulars' – Ayres, Keff McCulloch and Dominic Glynn – with ideas to use an orchestra-experienced composer for the remaining show. But, as events would transpire, the budget would not stretch to an orchestra this year so, at short notice, Mark Ayres found himself 'drafted in' to do GHOST LIGHT, while he was still at work on FENRIC.

Unusually for a **Doctor Who** selection of the principal guest cast was undertaken almost solely by Nick Mallett, with little influence being applied by the Producer. A big coup was gaining interest from Nicholas Parsons to play the Reverend Wainwright. Although best known for his unctuous presentation style on shows like **Sale of the Century**, Parsons was also a fast-witted comedian, as shown by the rare occasions when he turned over his chariman's position on **Just a Minute** to one of the panellists and joined in the game himself, and a capable actor in both serious as well as comic roles. But it was in a starring role in a pantomime that Mallett saw him during Christmas 1988, thinking there and then he would like to tap this actor's dramatic capabilities.

The Director had worked with Dinsdale Landen before, while Aldred Lynch was a performer Mallett had seen several times in rep up and down the country. In all three cases these actors were sent scripts on spec, and in all three cases they accepted. One casting that surprised Ian Briggs was Janet Henfrey to play Miss

## Anne Reid

Born in Newcastle-upon-Tyne on 28th May 1935, Anne Reid's first regular dalliance in television after leaving RADA was a brief spell in the early ITC film series **The Adventures of Robin Hood**, during its 1958 run. A much more substantial stint followed three years later, when she took on the role of Valerie Tatlock in **Coronation Street**. Lasting ten years on the series, she married Ken Barlow (played by William Roache) in August 1962 and later chose to depart the series during an early Seventies exodus of many original cast members. Her character memorably met her end by electrocution from a faulty hairdryer.

Anne Reid has scarcely been short of work in the intervening three decades, successfully escaping the trap which many long term soap stars have fallen into. She first chose to return to the theatre and spent many productive years in a wide range of plays. Occasional television appearances included **Crown Court**, **Shine On Harvey Moon** and the highly regarded BBC production of **Bleak House**, starring Denholm Elliot and Diana Rigg.

Her theatre work now sits in tandem with her work for television. In fact, THE CURSE OF FENRIC marks the beginning of a period in which Reid reinvented her television career, choosing a variety of comic and serious roles largely in the form of guest appearances for long running series. The day after the final episode of this **Doctor Who** serial, she appeared in one of two editions of Victoria Wood's self-titled series of loosely connected comedies for BBC1, namely *Mens Sana In Thingummy Doodah.* Whilst she had made appearances in later episodes of Wood's previous series for BBC2, it was here, and in 'The Library', that she made a major impression and it is arguable that this was a turning point in her career. She is now a core member of Wood's ensemble of actors and continues to flourish with an impressive output of other work.

Woman's Hour (guest) (15/03/02)
*The Mother* (May) (2002)
Dalziel and Pascoe (Harriet Clifford)
TRUTH AND CONSEQUENCES (19/11/01)
Victoria Wood With All The Trimmings
(25/12/00)
*Liam* (Mrs Abernathy) (2000)
Peak Practice (Rita Barrat)
(05/01/99 - 06/04/99)
Lost For Words (Gloria Brooks) (03/01/99)
Playing The Field (Mrs Gill)
(08/03/98 – 24/08/00)
dinnerladies (Jean) (12/11/98 - 27/01/00)
Spark (Mrs Rudge) (10/11/97 - 15/12/97)
Paul Merton In Galton & Simpson's...
(Mrs Thompson) B1: VISITING DAY (30/09/97)
Catherine Cookson's The Wingless Bird (Alice Conway)
(12-26/01/97)
*Love and Death on Long Island* (Maureen) (1997)
Paul Merton In Galton & Simpson's...
(Gwen) A7: THE LIFT (08/03/96)
Paul Merton In Galton & Simpson's...
(Mother)
A6: DON'T DILLY DALLY ON THE WAY (01/03/96)
Hetty Wainthrop Investigates (1996)
*Wallace & Gromit: A Close Shave*
(Wendolene Ramsbottom) (24/12/95)
*Where The Buffalo Roam*
(Pam Dunn) (21/08/95)
Next Of Kin (15/05/95 - 20/02/97)
Seaforth (09/10/94 - 04/12/94)
Medics (1995)
Screen One: *Pat and Margaret*
(Maeve) (11/09/94)
Roughnecks (16/06/94 - 21/12/95)
Peak Practice (Rita Barrat)
A6: HOPE TO DIE (14/06/93)
Heartbeat (Marjorie Doubleday)
B8: BABY BLUES (06/06/93)
Rik Mayall Presents... (Jenny)
A1: MICKY LOVE (20/05/93)
Firm Friends (Wendy Holmes)
(16/06/92 - 18/08/94)
An Ungentlemanly Act (Mrs Mozeley)
(13/06/92)
The Ruth Rendell Mysteries (Joyce Virson)
KISSING THE GUNNER'S DAUGHTER
(15/11/92 - 06/12/92)
Very Big Very Soon (19/07/91 - 23/08/91)
Rich Tea and Sympathy (Sally)
(05/07/91 - 09/08/91)
The Upper Hand
B13: THE ANNIVERSARY (20/05/91)
A Bit Of Fry & Laurie (performer) (1990)
Victoria Wood (Sheila) THE LIBRARY (23/11/89)
Victoria Wood (Enid)
MENS SANA IN THINGUMMY DOODAH (16/11/89)
About Face (06/11/89 - 11/02/91)
Doctor Who (Nurse Crane)
THE CURSE OF FENRIC (25/10/89 - 15/11/89)
Boon (Yvonne Temple)
C5: BEEF ENCOUNTER (29/11/88)
Victoria Wood – As Seen On TV
(performer) (1986)
Bleak House (10/04/85 - 29/05/85)
My Father's House (06/03/81 - 17/04/81)
Catherine Cookson's The Mallens
(10/06/79 - 03/07/80)
Strangers A5: RIGHT AND WRONG (10/07/78)
Coronation Street (Valerie Barlow)
(07/08/61 - 27/01/71)
The Adventures Of Robin Hood (Alison)
C39: FAREWELL TO TUCK (30/06/58)
The Adventures Of Robin Hood (Melissa)
C28: THE ELIXIR OF YOUTH (07/04/58)
The Adventures Of Robin Hood (Alison)
C26: AT THE SIGN OF THE BLUE BOAR (24/03/58)
The Tony Hancock Show (1956)

Hardaker. While writing the scripts he consciously based Hardaker's personality and mannerisms on the strict school mistress character, Miss Tillings, from Dennis Potter's play, *Stand up, Nigel Barton*. In the 1965 BBC production, repeated in 1987, the role of Miss Tillings was played by Janet Henfrey!

One of John Nathan-Turner's proudest contributions was someone to play the role of baby Audrey. Keen to use a real baby, both Producer and Director were aware it carried risks of delay if the infant reacted badly to the noise of explosions, gunshots, breaking glass and the sudden appearance of characters in monster costumes. Then Nathan-Turner had an idea…

*"Next door to the old Television Theatre on Shepherds Bush Green stands the Bush Hotel, always a popular haunt of BBC employees. The couple who ran the pub had a little baby, who would obviously be used to the noise of the jukebox, the clink of glasses and so on. Ian Fraser, our Production Manager, offered the part of Dorothy [meaning Audrey], later Ace's mother, to baby Aaron. His parents agreed, and Aaron was splendid – although I suspect in years to come he won't thank his parents for forcing him to make an appearance in* ***Doctor Who*** *in drag!"*

## Set Design

Almost as soon as the creative team was assembled Nick Mallett, David Laskey and Ian Fraser set off to scout locations. While the script suggested Whitby and Northumbria, the potential prolificacy of old naval and RAF stations littered with Nissan huts suggested the south-east coast. A suitable base was located near Hastings and the beach looked suitable for all the over and underwater scenes. But when senior cameraman Alan Jessop inspected the area, he vetoed doing underwater work here on the grounds that shots would not be possible unless the sea was calm as a millpond. Any swells or rough tides and the sand would churn into an impenetrable murk. Asked for an alternative recommendation, Lulworth Cove in Dorset was suggested for its blend of dramatic coastline plus a deep area of water, kept mostly still by the twin points of the cove. Ironically, but perhaps not so-coincidentally, the cove had been used as the venue for a Viking parody for the **Two Ronnies** show three years earlier.

Hugging the southern coastline the BBC team found an ideal venue for their naval station in Crowborough Training Camp, an operational military base but with a vista of Nissan huts and other out buildings the unit could use without interruption. Indeed the more the trio looked at the site, the more they realised the entire show could be done on OB video, without the need to build any studio interiors. With the addition of a few facades and some fake windows East Sussex 1989 could easily double for Northumbria 1943. But they still had to find their church.

The church they required had to have an accessible tower and a roof strong enough to support actors and crew scrambling over it, and nothing seemed forthcoming in Dorset and East Sussex. In desperation they produced an advertisement detailing their needs and had it published in several south coast newspapers, in the hope someone with local knowledge would reply.

As luck would have it, somebody did: a local Kent Historian who saw one of the advertisements and sent in a recommendation for the St. Lawrence Parish Church at Hawkhurst in Kent. It would mean quite a location shift from East Sussex to Kent, but Ian Fraser was confident it was logistically possible if they received go-ahead for a minimum two-week shoot.

At first John Nathan-Turner refused the suggestion, arguing it would send the story way over-budget. But with help from Production Associate June Collins, Mallett persisted, drawing up a schedule that proved the serial would come in on time and within budget, provided the BBC's internal accounting system approved refunds due from cancelling the studio sessions, with all their attendant staff costs. Reviewing the figures Nathan-Turner agreed an all-location production for *Wolf Time*, provided June Collins pulled back their unused studio money…

Armed with this approval David Laskey plunged into an analysis of what needed to be hired, what needed to be built, and what needed co-operation from other departments, like Effects. A lot of furnishings like bunk beds, chairs and routine office and military paraphernalia were available at the training camp, but elements like wartime Bakolite phones and light fittings would have to come from period prop stockists. The

the memory of
Joseph Sundvik
born 8 April 1809
died 3 February 1872
Florence Sundvik
born 3 July 1820
died 12 January 1898
Mary Eliza Millington
born

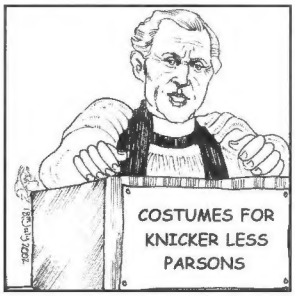
biggest challenge here was Commander Millington's office with its Third Reich trappings. Not only were flags and a portrait of Hitler required, so too were special wall flats, textured to look like varnished teak.

In all David Laskey looked to use seven Nissan huts at the camp, configuring them as required into accommodation blocks, offices, stores, etc. The biggest challenge was housing the Ultima Machine which had to resemble, at least in part, Turing's proto-computer at Bletchley Park. Much of the machinery brought in to line one whole wall of a hut interior was old power plant equipment, a lot of it conveniently painted a Forties olive green. For the teletype Laskey cheated slightly and used a Sixties device, with additional 'gubbins' provided by Graham Brown to make it look more 'retro'. Effects provided some of the specialist props for Ultima, particularly the calculating engine replicas with their highly prominent rotating gear cogs. By way of a personal touch Brown augmented this machinery with the wiring and innards of his old family television set – the same 405-line TV he had first sat down in front of to watch **Doctor Who** as a child.

Other period dressings purpose-designed for the story included a signboard for the church, renaming it St Judes as per the script, and the production's one glaring anachronism, the signpost to Maiden's Point. In wartime Britain, 1943, all signposts, particularly those in coastal areas were taken down in case of invasion.

As well as a church at Hawkhurst, David Laskey found other suitable locations in and around the town. An old cellar at Bedgebury School, Lillesden was deemed large enough to become Millington's arms dump of poison gas grenades. Mike Tucker of Effects had designed the working prop versions using a cast taken from a store-bought fake grenade, an inset phial of green liquid and a screw-cap base. Racks of these grenades were suggested by creating vacuum-formed wall sections that showed just the tips of these bombs. Due to the shape of these shells, the room was nicknamed 'Sam Fox's bedroom' by some members of the crew.

At nearby Yew Tree Farm Laskey found the terrain he wanted for the mouth of the mineshaft. Excavating a short distance along a gully and into the side of a small hillock, the Designer constructed around the dig site a framework of supports and pit props, leaving a maw large enough for actors to walk through without crouching. The ground was soft enough to make the task of excavation easy. At this point in time it had still been a relatively dry spring.




## Costume

The bumbling clown of TIME AND THE RANI had matured into a darker character at the hands of Andrew Cartmel, so in keeping with his more sombre personality, Ken Trew was asked to furnish Sylvester McCoy with a slightly revised costume for Season 26. This took the form of a dark brown jacket that Trew had made to fit, using McCoy's old cream jacket as a template. The dufflecoat was not part of the re-design; it was taken on location to keep the actor warm, but McCoy loved it so much he insisted it be used in the serial.

Key criteria for Sophie Aldred's costume were that it should be made from thin material with short sleeves to indicate events taking place in the height of a hot, sticky summer. A dressing up session in the BBC's Wardrobe department yielded a grey, Forties-style jacket and a panelled skirt with a deep divide (necessary if Aldred or her stunt double were going to be scaling rope ladders). Using these clothes as reference, Trew commissioned several copies from a garment maker. A white shirt was worn under the jacket, with a white scarf to match. Black stockings and suspenders were added for authenticity.

Almost all of the costumes worn by the military, Mrs Hardaker and her wards, the Russians and attendees at St Judes, came from stock or were hired in from specialist uniform stockists. Some details were hand-made, such as Wainwright's 'dog collar', but the drive was to keep matters simple for the human cast, as most of the budget would be needed to pay for the Haemovores.

Ken Trew's first thoughts for the creatures were to make them very Norse-looking; horned armour framing features that resembled the prows of Viking longboats. But the end results did not look very vampiric. In collaboration with Dee Baron they returned to the aquatic references in the script, noting that mention was made of suckers rather than sharp teeth.

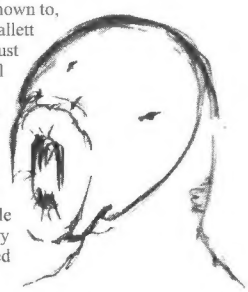
## Make-Up

Excluding Robert Allsopp, four Make-up Assistants were assigned to assist Dee Baron during the lengthy location shoot. Their efforts would be much in demand during days when Haemovore scenes were to be shot as a lot of blending and colouring work would be needed for each mask. Moore and Mansfield had made a second Ancient One mask for the scene where the creature emerges from the sea. This was a lighter-weight version for long shots, and cast using solid foam rubber. Minus any air-bladder operated mechanisms, the only moving part was the creature's jaw, which mirrored its close-up counterpart

## The Haemovores

Although not vampires by name, the Haemovores obeyed all the classic laws of vampirism; biting victims in the neck, those victims then returning to swells the ranks of these undead blood seekers. The added components of Briggs' Haemovores were that they stemmed from the Viking era, they were aquatic dwellers, and they each possessed an octopus-like sucker-mouth, supposedly filled with a ring of needle-sharp teeth.

An early version of the script found its way to Visual Effects, whereupon Graham Brown put forward a proposal to do the Haemovores as smooth, white-skinned creatures with bulbous heads, heavily lidded eyes and a pronounced snout that ended in a circular mouth. He suggested the creatures could be realised as elaborate puppets and even produced a fully mocked-up head in plasticine. This was shown to, and rejected by, John Nathan-Turner even before Nick Mallett joined the production. The Producer felt the concept was just two phallic and would occasion laughs not thrills. He still chose to keep the mock-up at home though…



Ken Trew examined requirements and decided the creatures probably could not be realised by one department's budget alone. Aside from creating masks and hands, each creature had to be garbed differently to denote the eras when they were originally sired. Some had to look Victorian, others from the First World War, a couple in Elizabethan attire, even a 'flapper' from the 1920s. They would all wear clothing from their periods, but augmented by flotsam and jetsam found scattered on the sea floor.

"I did some research on Vikings and that sort of stuff, doing designs based on dragon heads – like the prows of longships – but that wasn't working. So I went to octopus designs. There was a line about suckers rather than vampire teeth, so I thought about suckers and it evolved from that really.

The body [of the Ancient One] came from the thought that he was building his own body. On the back of the neck the spine was exposed, then on the chest there was a big respirator built in, with two big tubes that led over the back. It was all rubbish things that you'd find at the bottom of the sea; things people had thrown overboard."

***Ken Trew, Ace, 1996***

Kew Trew and Dee Robson of Make-Up agreed to finance the Haemovores between them. Robson would provide all the paints and texturing for the masks, gloves, and any exposed parts of bodies that needed colouring on location. As creatures of the sea, largely camouflaged from Man, the two Designers agreed the creatures' overall colouring should be ocean blue for the flesh and sea green for most of the clothing.

## Jean and Phyllis

Make-up took sole charge of the two new Haemovore converts, Jean and Phyllis. As well as reddened eye lids, talon-like false nails, pale faces and a stripe of red in the centre of the bottom lip, the girls' faces were made paler using white foundation.

The girls' deaths were planned in three stages. Stage one required their faces to become pockmarked by the application of partially 'crunched' Rice Krispies under their make-up. Stage two required the careful fixing on of thin foam-latex facial appliances sculpted to look as though the girls' skins were cracking. Visual Effects conceived stage three – the girls heads crumbling away – as achievable through manufacturing an animatronic human-shaped underskull, covered in latex and sculpted to look like a skinned ape. Over this surface would be applied a layer of 'brittle skin' a plastic polymer – moulded from face casts of the two actresses. As the animatronic head moved and flexed, so the 'skin' would shatter revealing the fleshy looking skull underneath. Tubes feeding stage smoke would enhance the notion of the flesh burning away in sunlight.

John Nathan-Turner vetoed this version of stage three, feeling it would distress the show's audience of teenage girls. Instead full replicas of the girls' heads were cast using a mixture of latex and foam. Grooves were carved into these heads into which thin polythene tubes were laid. The grooves were then covered with a layer of painted on polystyrene which was then flesh painted. At the point of recording, a plastic solvent, Acetone, was passed into the polythene tubes. As the tubes melted the Acetone attacked the latex, foam and polystyrene, causing the skin to rupture and melt. During post production Dave Chapman time-lapse photographed a fake skull crumbling to dust and blowing away in true Hammer fashion to make up a composite sequence of the girls' deaths.

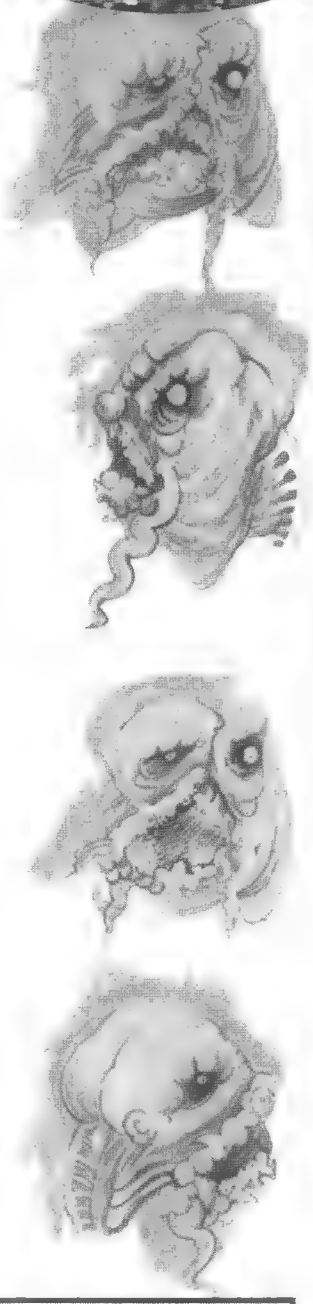
## Haemovore Vampires

Having rationalised that Haemovores were being sired since the time of the Vikings, Robson Trew and their team of freelancers decided to show the creatures in four stages of evolution. There were two first-stage Haemovores, their latex and foam quarter-masks covering from their foreheads down to cheek level. These were recent converts, less than 100-years old. During manufacture of these masks Sue Moore and Stephen Mansfield discovered that lentil seeds, studded into the wet clay of their sculptures, were germinating to form sucker-cup blooms. Retaining this effect, all the Haemovore masks exhibited mouths framed by casts from geminating lentils.

Stage two Haemovores, three of them, required half masks that extended down to the artists' necks. Facial features were still predominantly human but where the infection had seeped through veins and arteries, the skin was lumpier and studded with furrows and 'lentil bloom'. Stage three also required a trio of half masks. These faces were more rounded, less human, and the disfigurement was deeper seated. Blue discolouration was starting to outweigh the mottled flesh tones. Moore and Mansfield used cans of coloured shoe-spray to tint these masks and give them a degree of waterproofing.

Finally, stage four Haemovores were full latex pull-over head masks. Acrylic washes helped lock in colours to these masks that were expected to survive multiple dips in the English Channel.

Costumes for all the Haemovores came from stock and followed the eras specified in Briggs' script. All of these costumes were sprayed a deep olive green to suggest lengthy immersion. As well as masks, the Mansfield/Moore partnership took casts and moulded pairs of gloves of differing arm lengths, finger-nail talons and skin disfigurements. They had thought to give each creature metal nails but Nathan-Turner felt the resemblance to Freddy from the *Nightmare of Elm Street* movie series would be too overt.



## The Ancient One

A crucial element of the Ancient Haemovore was speech, so the freelance prop makers had to cast up a separate jaw section that would actually sit above the actor's head, with a hanging down harness strap, so that when he spoke, his jaw movements would be mimicked up through the appliance. Ken Trew produced a set of concept drawings, imagining the creature as a mixture of The Elephant Man and the Creature from the Black Lagoon… with suckers.

"I put gills and suckers around the mouth, and because the Ancient One was more developed than all the other Haemovores, I put suckers all over the place. Then I considered how this mutated human being would support its head and came up with the idea of the spine coming up and out through the back of it. The basic idea for the costume was of all the old rubbish he'd collected from the bottom of the sea., all encrusted on him like barnacles. There were pieces that went over the shoulders and came out of the chest, like extensions of the lungs, which actually went into a man-made bit at the back. There was a tube at the back and the rib cage was built out. The effect I hope we achieved was that this creature had almost built itself a breathing apparatus which was incorporated into its own flesh, and that the body had actually been stripped of skin."

**Ken Trew, *The Frame*, February 1990**

The main mask was sculpted over a standard building site hard hat and manufactured, using fibreglass and foam latex so that the head sat on top of the actor's own head, like a hat. Sight was possible through holes in the neck. Movement of the gills and eye-lids was controlled via thin hoses running out of the costume to air bladders. As the bladders were compressed out-of-vision by stage-hands, so air was forced up the tubes, making the appropriate organ flex.

Robert Allsopp built the costume, again from Ken Trew's sketches. The basis was a stretch-fabric vest studded with shapes of latex moulded into rib shapes with suckers protruding. More latex was moulded for the fleshy tubes that ran into the respirator's piping. Buccaneer style trousers wound down from the waist, tucking into a pair of tailored boots. Here the freelancers added false toes to the boots, making it look as though the being's own feet had burst through the leather.

A belt of sorts ran around the Ancient Haemovore's waist, from which hung a variety of scavenged artefacts - Celtic brooches, a Viking belt buckle, shells, seaweed, even a chunk of chain mail. The RAF respirator chest unit was seared with heat so that tubes could be twisted and partially sunk into the main costume. Over the shoulders Allsopp hung a custom-made, fibreglass pauldron, cast from a giant crab shell, and decorated with chunks of armour and chain mail.

Sleeves were separate from the main costume with wristbands hiding the join with the gloves. Once successful fittings with the actor had been accomplished, Ken Trew added extra detailing using plastic moulded barnacles, lengths of tubing, valves and seashells. Rust coloured paint sprays completed a job that had taken two solid weeks from start to finish, but even on location Robert Allsopp could not resist the temptation to add a little more detail courtesy of clumps of fresh seaweed.

in functionality. Make-up's responsibility was ensuring a constant source of the four spray-on colour tints – dark and light blue, pink and olive green – so masks and arms could be 'touched up' as required.

These same colour tints were employed around the eyes and faces of the artists playing Haemovores to ensure no natural skin colour was visible to the cameras. This was important as the masks were all designed to be 'one size fits all'. For cost reasons each of the three principal locations would employ different groups of extras to play the Haemovores, so masks could not be tailored to fit individual performers. Additionally Dee Robson purchased a large quantity of clear acrylic gloss so that the Haemovores would always look 'wet', even after shooting for hours on clear, dry days. In the event Make-up also had to supplement doses of acrylic gloss with sprayed on water as well to achieve the desired glistening look.

As well as monsters Dee Robson had her hands full recreating the hairstyles and appearances of people from 1943, an era when most women wore their hair long but bunched and often tied up into a bun. This posed problems with Sophie Aldred's medium length but very fine hair. To give it a fuller look Dee Robson fitted her with two long hair extensions before curling the whole mass up and back before tucking it into a red crocheted snood, made by one of Ken Trew's relations.

One apparent anachronism was Commander Millington's pencil moustache. It was pointed out that naval officers were only permitted to have 'full sets' (moustache and beard) or nothing so Millington should have had a beard as well. However, Dee Baron argued that as Millington's work involved thinking himself into the mind-set of Adolf Hitler, he would have a special dispensation to physically resemble him as well.

## Visual Effects

Aside from peripheral involvement with constructing the replica heads and silicone rubber prosthetics for Phyllis and Jean's death sequences, Effects had little to do with the Haemovore monsters themselves. They did have a lot to do with the runes warning of their reappearance. During the period before production began Graham Brown and Mike Tucker experimented with constructing sections of fake church walling inlaid with strips of fuse wire and gun-powder. Once ignited electronically the gunpowder flame burned so quickly and strongly that within seconds the runic symbols were scorched into the wood and thus visible to the naked eye. For contingency reasons three replicas of the crypt wall section, all inscribed with a set of runes, were prepared before shooting commenced.

Tucker was elsewhere heavily involved in preparing stacks of his gas grenades. Despite the majority of the arms dump being realised using panels of vacuum-formed plastic, there was still a requirement for many working props. Most of the bomb interiors were filled with glass phials containing fluroscene, a green chemical that glows when illuminated under ultra-violet light, but some had to be fitted with pressurised canisters that emitted green stage smoke when triggered.

The ancient flask containing the essence of Fenric was a prop specially made by Effects. Based on a Chinese puzzle box design, a version was cast using green fibreglass and then fitted with a bright halogen lamp that had to be externally powered. Plaster was swathed around the flask to make it look more aged. The flask thus only glowed green when the interior light was powered up, allowing the green glow to become visible through the plaster.

Other Effects work on this story needed their traditional skills in pyrotechnics, smoke generation, fake rain, gunfire and fake explosions. As there was so much of this work looming during the three week shoot ahead, the Effects crew was expanded up to seven, all of whom had hefty daily schedules, sometimes involving lengthy preparation periods.

## Production Diary

**Thursday 23 March 1989**
**Ultima adventure**

The beginning of a new season of **Doctor Who**, but for many today is an opportunity to renew old acquaintances. Almost all senior members of the production and creative staff are veterans of the series, and there is a pervading atmosphere of friendliness as regulars of the programme greet members of the guest cast, many of whom are known to each other. Sophie Aldred recalls Pete Czajkowski (Sgt. Prozorov) as having been a year above her at Manchester University, Steven Rimkus (Capt. Bates) from days working in a children's theatre company, and Janet Henfrey, who had been at school with her mother.

Sophie Aldred herself is newly returned from a holiday in Barbados, and immediately earns the displeasure of John Nathan-Turner by turning up today with her hair in dreadlocks and beads. She reassures both him and Dee Robson that her hair will be back to normal before shooting commences.

Nominally the purpose of today is to conduct the Producer's run-through of *Wolf-Time*, but first there is a need for the Producer and Director to explain the changed production schedule of this story. Some of the team still have scripts and early warning material bearing the show's original production dates, before the decision to go all OB.

This would have entailed a week on location from the beginning of April until 5 April at Crowborough training camp, and then a second week, 8 till 11 April at Hastings, shooting shore footage and all material around Hawkhurst church and graveyard. Friday 14 April would have been the start of studio rehearsals, followed by three days at Television Centre from 25 to 27 April, recording all interiors at the training camp, the church and crypt, Miss Hardaker's cottage, the arms dump and the laboratory.

Unusually the read-through takes place in a conference room at Union House, Shepherds Bush Green, as much of the 'Acton Hilton' is closing early today in readiness for the Easter weekend. John Nathan-Turner has his own reasons for being somewhere from which to make a speedy getaway once business is concluded. Tonight is the opening performance of ***Doctor Who – The Ultimate Adventure*** a few miles away at the Wimbledon Theatre, and the show's creative consultant does not want to miss curtain up.

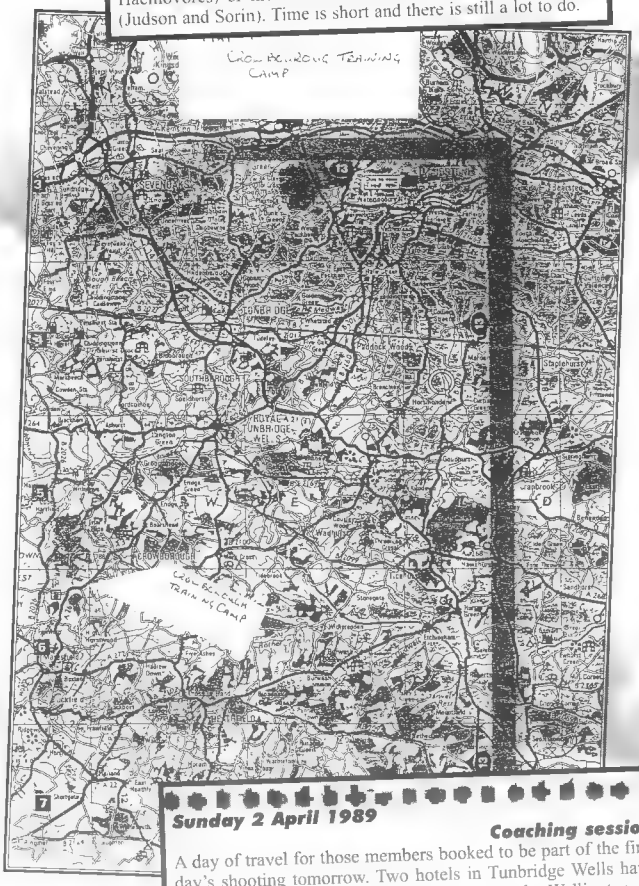
**Monday 27 to Thursday 30 March 1989**
**Wolf pack drill**

Day one of rehearsals is cause for a little celebration. Being Easter Monday, everyone attending is entitled to Bank Holiday rates of pay. For Nick Mallett, however, there is precious little time for partying. June Collins has been unable to book an extra day at the Acton Rehearsal Rooms, so everything for the entire three-week production period must get covered during these four days. And that means running through virtually one episode per day.

As revised script pages are handed out some of the cast notice the title has been changed to *The Wolves of Fenric*. Apparently John Nathan-Turner has sanctioned this alteration as he feels the storyline does not make it clear enough the connection between Fenric and the impending time of the Wolf.

A request for a major script change comes from Tomek Bork and Marek Anton. The former is fluent in the Russian language and feels it would be more authentic if the commandos spoke Russian to one another, especially during the serial's opening scenes. Nick Mallett agrees so long as Bork provides both the translations and the coaching for the non-Russian speaking actors. Bork goes one step further and proposes Sorin should become so smitten by Ace that he presents her with a white, silk scarf for good luck.

During the course of these four days various members of the cast disappear for short periods to have face casts for masks (the Haemovores) or measurements taken for tinted contact lenses (Judson and Sorin). Time is short and there is still a lot to do.



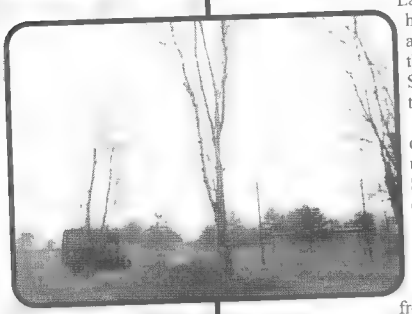
**Sunday 2 April 1989**
**Coaching session**

A day of travel for those members booked to be part of the first day's shooting tomorrow. Two hotels in Tunbridge Wells have been block booked for the next two weeks; the Wellington on Mount Ephraim, where most of the crew will stay, and the Calverley on Crescent Road that will largely cater for the actors.

A large cast of extras has been booked for this production but, because of limits on payments for travel and accommodation, non-speaking characters like marines, commandos and Haemovores will be played by different actors depending on the location. Crowborough and Hawkhurst will use one group, while Lulworth Cove will require another.

A coach ferrying Sophie Aldred, Sylvester McCoy, Tomek Bork, Marcus Hutton and Christien Anholt leaves Television Centre around three in the afternoon bound for Tunbridge Wells. The Director and some of the design teams are making their own way separately so they can begin planning early for tomorrow's schedule. Deliberately the production has been structured so that less complicated scenes get shot first, giving time for the scenery crew to undertake lengthier job like preparing and dressing special sites.

**Monday 3 April 1989**



### Ace age temperatures

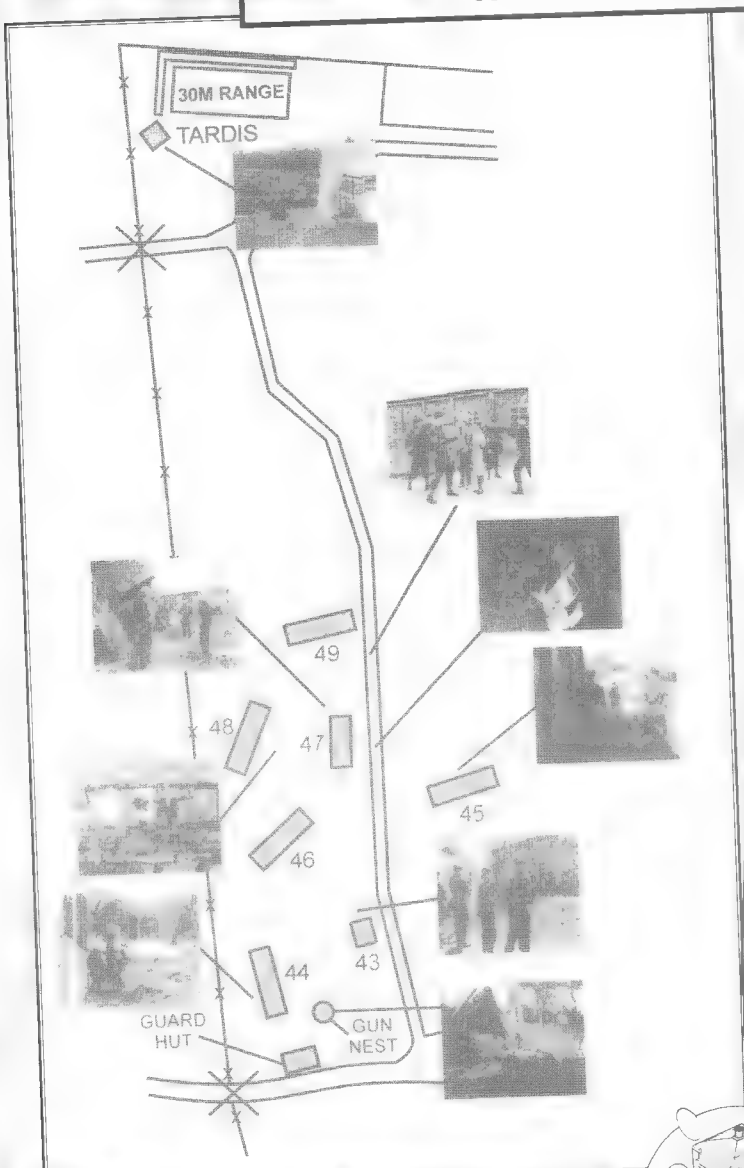
By nine o'clock the main avenue of the training camp is alive with people and vehicles. Scenic Designs' first two jobs of the day are to erect the four sides and roof of the TARDIS, and to position it close to its point of arrival the camp's gunnery range. Then they are to construct a further set of walls and a roof that will make up the guard hut. No such structure exists at this establishment, which is under the command of Colonel Leg, so Props has provided one. Likewise they have furnished a range of period vehicles, including an army transport lorry, a Triumph motor-bike and a Land Rover. Armourer Ken Bond is on hand to instruct on and issue all the rifles and pistols that will be used throughout the story, and a BBC Safety Office, Des Stewart, will be on-site as well to ensure there are no firearms and stunt risks.

The day starts bright enough but overnight a chill east wind has sprung up, dropping temperatures below zero. Sylvester McCoy asks if he can wear his own brown duffel coat to keep warm. Kew Trew agrees as the coat is in keeping with the period, and a continuity note is made. There is no such dispensation for Sophie Aldred, who must endure freezing gusts while wearing a thin jacket and skirt, suspenders and stockings which, as she would later write, "…let in terrible draughts".

While McCoy and Aldred are being made up Nick Mallet shoots the arrival of the TARDIS. Then, mounting one of his two cameras on to a dolly he captures more material for episode one as the two time travellers are captured in the compound area by Sgt. Leigh.

After taping a short exchange outside Millington's hut, the action transfers to the newly constructed guard house, and the scenes surrounding Sorin getting released after Ace has enticed Leigh away from his post. Envisaging they would be on location later in the Spring, Ian Briggs had written his scripts to suggest an approaching heat wave, hence Ace's original comments about being, "…Too hot. Clothes sticking to me" After much hilarity among the camera crew following a shivery take one, Ian Briggs modifies the dialogue to reference a, "…cold wind whipping up".

After Sorin's rescue Mallet stays with the guard hut, backtracking to episode one to record Leigh's first sight of Ace and the Doctor in the camp, but as seen from inside the hut. The last scenes before an estimated 18:00 wrap are two beyond the perimeter fence as Sorin times the movements of the Marine patrol.



**Tuesday 4 April 1989**

### Shore Commander

As the biting cold wind shows no signs of abating, everyone is quite happy that today's scenes all take place indoors. Since their arrival on Sunday, David Laskey's team has been hard at work converting the interiors of three Nissen huts into Commander Millington's office, Judson's hut, and the Ultima computer room.

Christien Anholt has completed all of his scenes for now, so he is free to return to London. Travelling the other way today is Nicholas Parsons, although he has nothing more strenuous to do this afternoon than check into his hotel. Two arrivals yesterday evening, Dinsdale Landen (Judson) and Anne Reid (Nurse Crane), are needed today but not until late morning.

Turnover begins around 08:30 with several scenes set in Millington's office. The very first one, as Bates reports the time travellers' arrival to the camp's commander, only to find him frozen in a trance looking at a chess board, would fall victim to the editor's scissors during post production. The last two of these seven scenes call for a violent thunderstorm to be taking place outside. Thunder and lightning effects will be added in post production, but for views of rain lashing the windows Visual Effects aims a powerful fire hose into the air outside so that the falling droplets will pepper the glass. Hoses are used whenever rain effects are required, because real rain is nearly always too fine to be picked up by the cameras. Effects are also needed to wire up the booby trapped gas grenade and the time bomb hidden under the commander's desk. The gas grenade has to work on cue, but the time bomb explosion will be done another day.

Scenes for episodes one and two in Judson's hut bridge the lunch break. The final scene here today is for part four and requires Dinsdale Landen to be fitted with his special contact lenses. This is the first time the actor has ever worn contact lenses and he later admits he found the experience painful and uncomfortable. This same scene sees two of the Haemovores in action for the first time as they close in on Nurse Crane.

There is still time today to begin shooting sequences in the Ultima Machine hut. Both David Laskey and Graham Brown have to be on hand as union rules specify that operating this complex prop requires team members linked to both departments: Effects to supervise handling the specially built calculating components, and scenery handlers to switch on the lights and activate the teletype.

**Wednesday 5 April 1989**

### White takes night

Nick Mallett stands incredulous as he opens the curtains of his hotel room this morning. Overnight the topography of Tunbridge Wells has been submerged beneath a heavy blanket of snow, as has the landscape of Crowborough Camp.

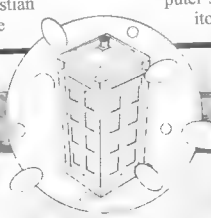
Fortunately there are no exterior scenes to record today but a significant problem is the view beyond the window of the Ultima machine room, which yesterday showed green grass and clear parade grounds. Rationalising that they can perhaps crop some shots of the window by closer camera angling, there is still the problem of episode three's cliffhanger scene, where the (toffee glass) windows are blown in and the storm hits, triggering Judson's possession by Fenric. Agreeing to position his cameras looking away from the windows this morning, Mallet asks Laskey if he can black out the view by positioning black drapes around the window's exterior.

Leaving this task to be carried out the Director turns his attention to the fifteen decrypt room scenes that are scheduled for today. To minimise the risk of continuity hazards everything will be shot in narrative order; four scenes for part two, six for part three, and the remaining five for the last episode.

The teletype's punched tape mechanism has been pre-programmed to spit out the various Viking and Christian names specified in Briggs' script, ending with the name, Ingiger – the reference to Fenric. It is possible to print these names more than once if retakes are required, but due to the machine's age, noise and general unreliability, Mallet's aim is to do as much in a single take as possible.

The biggest scene today is the cliffhanger which has to encompass a break for Dinsdale Landen to be fitted with his contact lenses, storm effects outside, the windows blowing in, the flask inside the Ultima machine exploding, a lighting change and Judson disappearing. For the window explosion Graham Brown has rigged an air mortar up outside the hut that, on cue, will blast a pulse of air forwards, shattering the toffee glass in the window frames. So safe are these shards of toffee glass that Dinsdale Landen volunteers to do the stunt. Stunt Arranger Tip Tipping agrees, provided the actor faces fully away from the window. The cliffhanger is shot in two stages; all the events leading up to the big crack of thunder and the windows shattering, and then Judson, possessed now by Fenric, taking his leave of the Doctor, who is then ordered to be shot by Millington. Amazingly this big effects-based sequence is done perfectly first time.

Scenes in the Ultima Machine room are completed on time today. For scenes such as Millington shooting Vershinin as he tries to snap the computer's drive belt, Armourer Ken Bond supervises and monitors the use of these live firearms.



***Thursday 6 April 1989***

***Baby, it's cold outside***

An ambitious day with some twenty scenes to shoot in four different parts of the camp. Fortunately a slight thaw has set in. The bad news is, with the thaw has come treacherous and slippery conditions – bad news for Sophie Aldred and Sylvester McCoy as Nick Mallett has chosen to relocate two of the episode four bunk room scenes outside to reduce delays while moving his lighting rigs so much.

Thursday begins with several scenes set in the camp's command room. A few dialogue only sequences are done first, allowing Costume and Make-up valuable time to accoutre Phyllis and Jean as vampires, and to help Raymond Trickett into his Ancient One costume. This is the 'full costume', with air bladder tubes connected to the head so that gill and eyelid mechanisms can be made to move by off-camera operators.

During some of these scenes Briggs' storyline instructs that psychic screaming sounds are heard when, for example, Sorin trusts to his Communist faith, to ward off the Haemovore girls. Dick Mills will create the transmission versions of these sound effects during post production, but to give the actors a cue from which to work, a 'placeholder' sound is fed onto the master tapes that will be removed electronically later.

Finishing here the whole unit decamps to the hut furnished as the signals monitoring room. It is here that baby Aaron gets his first taste of showbusiness, having arrived in Tunbrdge Wells last night, accompanied by his mother, Mrs Hanley. Costumed and made-up as little Audrey the baby appears with the Doctor and Ace as they make friends with her mother, Kathleen.

Very little redressing has to be done to the hut assigned as both the 'bunk room set' and the Wren's quarters. It's full of beds that can be linked together to form bunks anyway. Ace and the Doctor's introduction to the temporary sleeping quarters in part one is taped first, followed by all footage set in the Wren's sleeping area. Like yesterday, these scenes are recorded in story order and Sophie Aldred will later tell how her favourite scene in the whole serial is the sequence where she reads out Kathleen's letter telling of her husband's death.

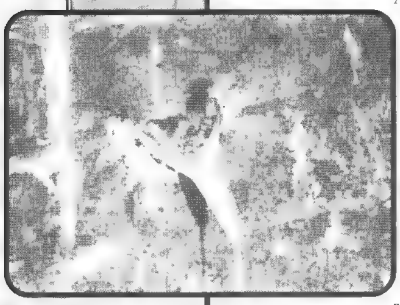
Baby Aaron stars in the next three scenes too as the Haemovores close in on them and begin attacking the hut. The writer's original idea was to have Ace, Kathleen and Audrey escape either via a skylight, or by pulling up floorboards and dropping underground. Neither option is possible with these Nissen huts, so a dynamic script patch gets applied by Ian Briggs that has the trio escaping through a window not yet discovered by the vampires.

Craftily the Director does not tell Sophie Aldred and her other performers the precise sequence of events that will unfold as the Haemovores attach the hut - the idea being to make their reactions that much more naturalistic. But his idea works almost too well. As this scene's dialogue nears its end Effects trigger an air mortar blast that explodes one set of replacement toffee glass windows. Simultaneously several Haemovore extras crash their talon-like hands through other panes of fake glass. Startled, Cory Pulman (Kathleen) lets out an involuntary shriek that, in turn, wakens the baby, who likewise begins howling with alarm. Mallet has caught a great scene, but it will be a while before his cast members and one anxious mother will quite forgive him.

While all the wren extras (from Brighton) are being made up as vampires for their attack on marine troops, who don't know that they've been infected, Mallet takes Aldred and McCoy outside to shoot two brief, relocated scenes for part three. These are the Doctor, Ace and Wainwright agreeing to split up, followed by Ace's offer to the Doctor to get Leigh away from guarding Sorin. The final scene of today is therefore the attack by newly transformed vampire Wrens on the marines sent to safeguard them.

***Friday 7 April 1989*** ***Board now***

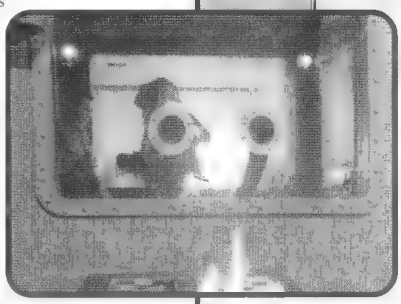
Another day and another new hut for the unit to site their two OB cameras. Less of a hut, this is more an outbuilding used by the army for physical fitness exercises. For today, however, it has been completely made over by David Laskey's crew to resemble chemical research laboratory. The dummy prop shells and panels of vacuum-formed bomb tips make their first appearance, partly to bulk out the set fairly cheaply, and partly to disguise its true identity. The most expensive designed component is the poison gas testing chamber, built using a variety of hired medical apparatus such as turntables and hermetically sealed operating gloves set into a perspex viewing panel.



The chamber is a main focus for the first scene of the day, as Millington shows the Doctor around his lab, introducing him to the deadly poison being developed here. All the cast, including four non-speaking technicians for this scene only, adore this setting as it is one of the warmest buildings in the camp. Also on hand for is a vet, charged with looking after the white doves who will become guinea pigs during this single episode two scene. The scene is shot in two stages: the events leading up to the doves' gassing, and its continuation once these birds have been sedated by the vet.

Everything else today is for episode four, and is shot in story order, beginning with Fenric-Judson revealing to Millington that he has been trapped for centuries in the shadow dimensions. As well as tinted contact lenses, visual signs of possession are enhanced by Dave Chapman who uses Paintbox to add a green optical effect to the irises of those so possessed. A green overlaid tint is used to add greater saturation to the chemical smoke denoting Millington's toxic gas.

Chess scenes occupy much of the day, and wisely a large number of boards have been provided, anticipating that many of them will be destroyed at various stages during the fire sequences. An early problem, however, is a close up of Sorin's hand knocking over the king piece. Try as he might the actor just cannot flick the piece neatly onto its side. Either it slides, skids out of camera range, or just plain refuses to topple. In desperation someone hits on the idea of tacking a small piece of electricians' 'gaffer tape' to the bottom of the piece and the board. This works…



In addition to his pair of OB cameras, Nick Mallet employs a hand-held camera for key close-up and cutaway shots. Unfortunately an operator error leads to one of the tape cartridges being left in the camera at the end of the day instead of being removed and catalogued. Rewound to the beginning of the reel, this tape will get overwritten tomorrow, losing all close-up and reaction footage of Sorin and the Ancient One dying. Lost too is a final shot of the chamber's interior, where a single blob of decayed matter suggests only the Haemovore has died. Fenric may have managed to escape.

For much of the day Effects and Design have been busy outside Hut 48, preparing it and the surrounding area for a big pyrotechnic explosion as Millington's lab is destroyed. A lot of snow has melted by now, but Effects has had to employ their fire hose to clear away any patches that might be visible to the cameras. End result, so much slippery and saturated ground that David Laskey arranges for a delivery of dry topsoil to make the parade ground look less like a quagmire.

To hide all this mud, plus mattresses that will be used by McCoy and Aldred to land on when the bang goes off, Mallet positions his locked-off camera behind a bank of sandbags that he hopes viewers will accept as a gun emplacement. While Tip Tipping rehearses the two actors through their runs and dives onto concealed mattresses, Graham Brown's team rig charges and cans of petrol in the doorway, on two window sills and at the back of the hut. Eventually the Director is happy and signals "Action". The stunt dive is timed to perfection, the bang is stupendous and everyone is happy – except Costume. McCoy and Aldred's outfits are so muddy that it will be a major task to get them washed and dried for tomorrow. Make-up does a little bit of cleaning up of their faces, arms and hands, inadvertently causing a continuity problem for the OB editors who have to work with shots of the Doctor with dirty hands, intermixed with shots of them clean.

***Saturday 8 April 1989***

***Marine ville***

A grand total of 23 scenes are rostered for today, and all of them set outdoors. True to form the weather works to thwart the programme makers. Having endured snow when they wanted clear days, today they get sunshine when they need wind and rain for the storm scenes during episodes three and four. To counteract this problem Visual Effects are asked to spray their fire hose into the air, close to the cameras, so that foreground rain will give the illusion of a wider ranging downpour.

After some early scenes for episodes two and three are taped, the crew turn their attention to the big episode four fight scene between the Russians and the marines, as Sorin's men rescue their leader, the Doctor and Ace from Millington's firing squad.

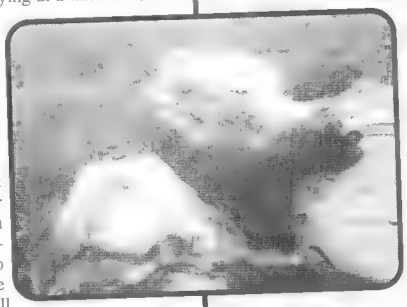
A lot of co-ordination and choreography goes into these shots, especially as some require mapping out the movements and actions of six extras playing marines, four playing Russian commandos, and seven speaking artists. Tip Tipping and Ken Bond block out most of the action sequences, while Effects keep a curtain of water falling between the camera operators and the action. Yet again the compound area threatens to become a mud bath.

This concerns Sophie Aldred for her scene where she leads Kathleen out of the Wren's hut and into a car, as her job includes holding the baby. Dutifully members of the scenic crew brush the mud and water away from the pathway and the scene goes ahead without anyone slipping over. Baby Audrey even manages to sleep throughout.

Shortly before lunch the unit is joined by another camera team and presenters Joann Kenny and Joanne Bell from the children's magazine programme, **Take Two**. Their aim is to record some behind-the-scenes material for a feature about **Doctor Who** that will include interviews with Sylvester McCoy, Sophie Aldred and various members of the production team. John Nathan-Turner had been happy to authorise this promotion, and suggested they might like to cover the destruction sequence of the two vampire girls, Jean and Phyllis, rostered for this afternoon.

But by mid-afternoon recording is behind schedule due to the complicated logistics of the fight scenes. This makes Dee Robson anxious as she has planned the vampire death scene as a five-stage operation – from the initial appearance of mottled skin on the girls' faces to close-ups of the dummy heads collapsing into mush. It is very late in the day by the time Mallet is ready to record this scene, and Make-up has a frantic task to get both vampires ready in time. Consequently, when the 'Take Two' presenters arrive at Make-up's tent, hoping to conduct interviews, they are startled to find hairdryers thrust into their hands, and told to train them on the actors' faces to dry the cracked latex prosthetics.

With time ticking away Mallet's thoughts are to shoot locked off footage of the dummy vampires decaying at a later date, but accepting that this is what 'Take Two' came specifically here to record, he proceeds with the scene. Hastily they set up and record the disintegration effect straight after chopping the preceding five stage transformation sequence down to just one stage - the two girls with streaks of cracked, blue latex on their faces screaming in agony. The locked off shot looks very unconvincing and neither Mallet nor Nathan-Turner are happy with it. But it will do for **Take Two**'s purposes, and while the Director moves off to record a few remaining scenes by the guard post, Joann Kenny and Joanne Bell head back to Make-up to have their own faces made up as decaying vampires to use in their programme. After all, it would be a shame to waste all those unused, pre-made prosthetics.



Privately John Nathan-Turner instructs Nick Mallet and Effects to reshoot the collapsing heads sequence, using spare props, at some later point when a lull in recording will free up a camera for this one simple, but essential segment of the serial. This gets done far more satisfactorily next Tuesday, therefore the shot used in the transmitted programme is not the one seen on **Take Two**. de the original effect.

***Sunday 9 to Monday 10 April 1989***

***The Great Escape***

After six long days of battling against wind, rain, snow and ice the unit finally merits a couple of days off. There is still one more day of shooting to accomplish at Crowborough, and the Director would have preferred getting everything in the can before this two-day break. But union rules stipulate no more than six days of consecutive working before either a break or substantial sums of overtime are paid.

By arrangement all members of the cast and crew are free to travel home, or anywhere else if they wish, but rooms bookings are maintained at the two hotels, and everyone is instructed to be back by Monday evening at the latest. There is one exception. All of baby Audrey's scenes are now recorded, so Mrs Hanley and Aaron are free to return to the warmth of their pub in Shepherds Bush.

By Monday all of last week's master tapes have been catalogued and shipped back to TV Centre where these rushes are checked for technical quality. The unit is, of course, missing one reel from Friday's tapings, but strangely there appears to be no discrepancy between the number and identities of tapes logged on the shot list, and those received at TV Centre. All traces of the error appear to have been covered up…

***Tuesday 11 April 1989***

***Mud's Woman***

A break of two days has done little to improve the weather, which has poured down more or less consistently for the last 48-hours. Nevertheless Tuesday dawns with the prospect of a slight improvement. Clouds are more scattered and there is even the possibility of some sun. David Laskey is feeling far from sunny, however, as he surveys the site where the pit-head entrance has been excavated. The rain has turned the ground into sloppy mud and much of his team's handiwork has sunk into this swamp. What was a six-foot entranceway is now nearer five foot, and the access path is more water than ground.

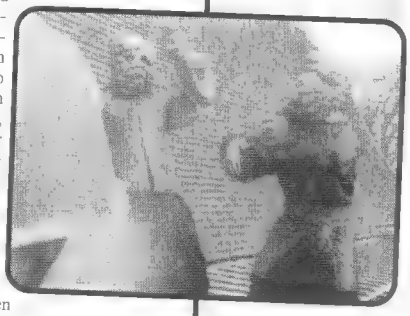
While scenery hands do their best to try and mop up this trench Nick Mallet makes a start by taping episode two's one scene of the day; Ace realising she has told Judson about the equation. This sequence is shot in the nearby woods, as will two further scenes for part three as Sorin tries to enter into talks with Millington.

The first scene in the 'trench' is of Millington ambushing the Doctor, Ace and Wainwright as they emerge from the caves. It proves a difficult scene to shoot because of the mud and the sunken set pieces. Desperately stage hands saw sections off the bottom of the two 'steel doors' so they can be closed smoothly by the actors. By special request of Ken Trew, members of the cast keep their feet dry in wellington boots until actual moments of filming. It saves having to wash, dry and iron quite so many outfits in a day.

Everything else after these scenes gets shot in narrative order from the moment where a horrified Wainwright realises the Haemovores are melting their way through those metal doors at the pit-head.

With the two Jo's dressed and made-up as vampires, the Director continues with sequences leading to Wainwright's death - the last shot of which requires Nicholas Parsons to lie recumbent on a square of plywood in a desperate attempt to keep his costume dry.

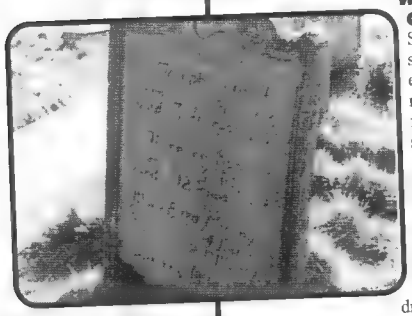
This final shot, of Wainwright dead, is a cue for four of the Haemovore extras to come out of Make-up's tent ready for their emergence through (Effects-provided) melted shutters to the pit. Since starting filming the Haemovores, one problem has emerged: distinguishing which actors are playing which creature. To help this process of identity, each Haemovore is given a nick-name, according to the costume being worn or to any resemblance the masks may have to real people or characters. Accordingly the Haemovores now sport names like "the Grace Brothers" for the Vikings, Mrs Bridges, Clare Rayner and Errol Flynn for the sailors, Mary Quant for the Twenties flapper, and so on.



For a sequence where two marines open fire on Phyllis and Jean with machine guns, Graham Brown rigs small, electrically detonated flash charges under their shirts, carefully positioned so that the small bursts of flame will only erupt outwards, not hurting the girls at all. They're allowed to have their revenge, however, as in the next scene the two marines must be shown lying (dead) in the mud.

Moving around to the partly sunken building by the pit head Mallet prepares to shoot some more battle scenes, this time using some of Mike Tucker's doctored gas grenades.

The Ancient Haemovore is required for some of this afternoon's scenes as the Doctor confronts it inside the pithead tunnel. The costume used is the 'walking version', without all the bladder mechanisms to operate the gills and eyelids. Then, following one long-shot of the whole pit-head area so that Dave Chapman can add a lightning optical effect later, Mallet resorts to a hand-held camera for the last scene of the day. Effects rigs up a pyrotechnic blaze that will turn the whole entranceway into a halo of flame around Ace and the Doctor, as the latter tries to console the girl for his earlier harsh words. Part of this scene involves Ace falling to her knees sobbing so, taking pity on the costume, the Director arranges for a sheet of board to be laid in front of her so she doesn't go straight into the mud. On the first take, however, Aldred slides off the board, instinctively reaching out and pulling Sylvester McCoy down with her. There is a long recording pause while the two stars swap into their spare outfits, as both originals are caked in mud. No-one is happier than McCoy and Aldred when a wrap is finally called.



***Wednesday 12 April 1989***

***Church Belle***

Some of the main unit vans drove straight to Hawkhurst yesterday evening after tidy-up, to prepare the roof of St Lawrence's Parish Church for the opening scenes of today's schedule. Set dressing also includes fixing several fake gravestones into the soil of the real graveyard, an operation performed under the watchful eye of the real vicar, the Reverend Mr Record. And there are some signs of divine approval. For the first time in over a week the wind has almost dropped and the sun is shining brightly.

A large part of the morning belongs to recording Ace's attempt to escape the Haemovores by climbing down the bell tower on a rope ladder. Joining Sophie Aldred for these part three scenes are Tracey Eddon, who will do the long-shot scenes of the actual descent, and Stunt Co-ordinator Tip Tipping, who will play a Haemovore during the fight on the flat roof. Aldred is allowed to do the first part of the stunt: climbing over the parapet and hooking her legs onto the ladder. This ends up being done twice as on the first take the camera at the foot of the church looking upwards claims to have a great view of Aldred's thermal underwear. She is asked to swap them for more conventional undergarments and try again!

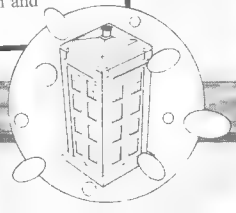
Tracey Eddon takes over for the main climb. Her scene is done twice as well – once to catch the action in long-shot from below, a second time with a small video camera strapped to a hard hat Eddon dons so Mallet can get some Ace POV shots as she climbs down to where the Haemovores are waiting.

Sophie Aldred waits on the church's flat roof to take over for the final segment. Climbing several feet up the ladder, she then comes down again as "Action" is called, clambering straight into the clutches of Tipping's Haemovore, climbing back up once more and then down finally, which is the cue for her choreographed fight with two of the creatures. The fight eventually ends with Sorin and two Russian commandos staking the creatures, reducing them to pools of green slime. All this has taken place on the roof, so the final work of the morning is shooting the whole sequence again from Sorin's view, approaching the church from ground level.

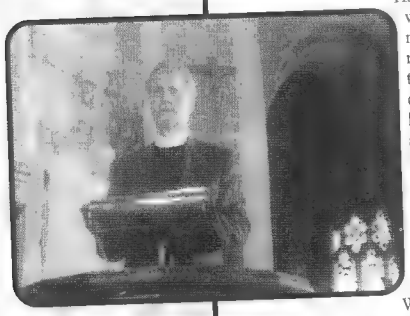
A Press call is held during an extended lunch break, with photographers invited to snap the new monsters as well as the time travellers. To avoid confusing newspaper readers, Sylvester McCoy slips back into his old cream coloured jacket for several poses using the church as a backdrop.

After lunch the action backtracks to episode one as the time travellers first arrive at Wainwright's church just after a service has concluded. Jean and Phyllis are in their human forms now and the congregation is swelled with three extras playing parishoners.

Three set-piece scenes form the highlight of this afternoon. The first is the appearance of all ten Haemovores from behind trees and gravestones. Briggs' script references a black fog engulfing the whole church, but because of the toxic nature of black smoke, standard white theatre smoke is used instead. The day then concludes with Sorin's emergence from the church clutching his hammer and sickle badge, and a similar scene in the graveyard as Wainwright first confronts the vampires, Jean and Phyllis, armed with his Bible for protection.



***Thursday 13 April 1989***
***Runes with a view***



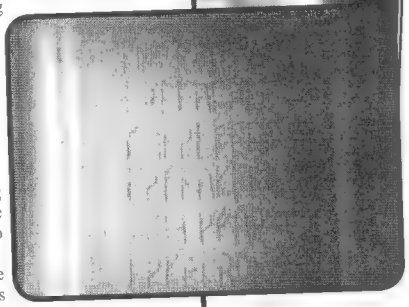
Having patiently attended more than a week's worth of location days where, for most of the time, he has had to do little more than the odd scene here and there, today is finally Nicholas Parsons' day to demonstrate his acting mettle. Privately he admits to being a little nervous. After all, this is almost his first conventional acting role since his days playing straight-man to Arthur Haynes in the Fifties and early Sixties.

Today's scenes are all inside the church and the schedule begins with four scenes in the main nave. After a couple of short exchanges featuring Wainwright, the Doctor and Ace, Parsons fittingly ascends into the pulpit and delivers his segment from Paul's Letter to the Corinthians, "When I was a child…". It's a bravura solo performance that earns him a round of applause from the assembled crew. Still in melancholic mood he finishes off with his scene with Ace, where he confides in her that his faith is wavering.

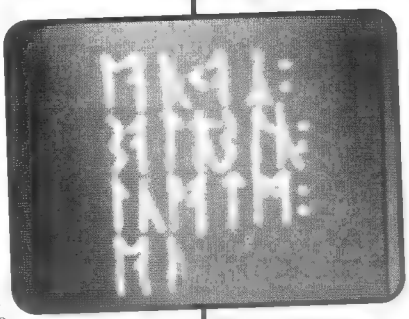
Relocating to the vestry Mallet commences the eleven scenes that are set here. All goes well until they start taping the Haemovore attack on the church. For this sequence David Laskey has replaced part of one window with a toffee glass substitute, and the church now boasts a second exterior door, courtesy of a fake plus surround, that has been wheeled in for the attacking shots. This scene requires many takes to shoot due to problems co-ordinating Haemovores outside the windows, the three cast members inside and the main mass of monsters scrabbling at the door. A second door has to be fixed into the frame at one point after the original becomes too damaged for further retakes.

Two of the remaining vestry scenes require Ace, Sorin and two of his commandos to descend a rope ladder into the church. In actual fact this ladder is suspended from a metal gantry erected by the BBC's scenic crew to avoid any risk of damaging church property.

Descending into the crypt the actors discover David Laskey's team has been busy here too. Slotted between two alcoves is a fake section of excavated stonework showing the runic inscriptions Design and Effects have both copied faithfully from Ian Briggs' sleeve notes. Against another stonework arch, jutting out at a 45-degree angle, is another false wall that conceals the secret entrance to Millington's laboratory.

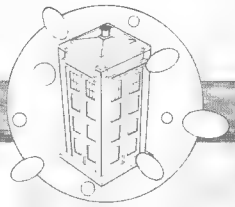


Sylvester McCoy and Dinsdale Landen record some voice-over tracks that will accompany establishing shots of the runes themselves before Graham Brown is instructed to ignite the gunpowder fuse-wire that will burn new inscriptions onto the fake wall. The effect works fine, if a little slow, but the quantity of smoke generated quickly has the OB crew backing away to the stairwell. Another take is attempted while stage-hands fan the air with boards to try and dissipate the smoke. Again Mallet judges the end result as unusable, but there are no more boards. It will be up to Dave Chapman to try and resolve the situation during post production.



With the scorched inscriptions from the second attempt still in place the Director carries on with subsequent scenes; Judson examining the new markings, Millington descending into the crypt and going through the secret door, plus Ace and the Doctor's capture.

There are still two scenes outstanding by the time 18:30 rolls around. Reluctant to incur overtime charges Mallet calls a wrap, deferring until tomorrow material for episode three where Sorin agrees to fight a rearguard action against the Haemovores while the Doctor, Ace and Wainwright escape through the secret door, and Sorin using his hammer and sickle badge as a symbol of faith to help his men escape from the crypt.



***Friday 14 April 1989***
***Millington Seek Home in Cellars***

Intending to make up lost time John Nathan-Turner volunteers to direct a second unit at the church, finishing off Thursday's two scenes, leaving Mallet free to concentrate on setting up at Friday's designated location. The Producer is left with just the hand-held camera and a portable lighting rig, but through several takes using different angles he is able to capture suitably dramatic shots of Sorin's safe emergence from the crypt, amidst a horde of shrieking Haemovores. There is even time afterwards to supervise Effects' remount of Phyllis and Jean's death disintegration, using a reserve set of dummy heads. Dave Chapman faces a big challenge though: recolouring the light of a sunny day to match the snowy skies of the live action takes.

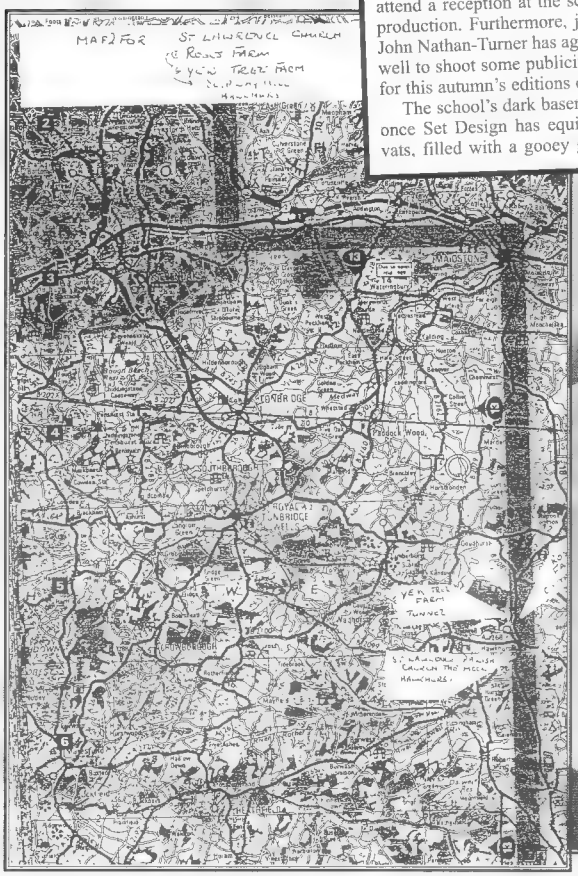
Just over a mile away the FENRIC crew finds it has a little crowd control problem to deal with. Pupils at Bedgebury School in Hawkhurst have not been given a day off by their headmistress, Miss Wheelhouse, while the BBC tapes **Doctor Who** in their basement. Indeed at lunchtime everybody will be expected 'on parade' to greet the Mayor of Brighton as he turns up to attend a reception at the school and to see some of the show in production. Furthermore, just to really complicate proceedings, John Nathan-Turner has agreed that Marvel Comics can attend as well to shoot some publicity photographs with Sylvester McCoy for this autumn's editions of **Doctor Who** Magazine.

The school's dark basement makes a perfect secret laboratory once Set Design has equipped it with a number of distillation vats, filled with a gooey green liquid provided by Effects. The opening scene is due to be Millington showing Ace and the Doctor around this facility, as technicians prepare to shut it down, but since McCoy and Aldred are still at the church, Mallet moves ahead to tape several short scenes featuring the green flask. Between them Effects and Design have contributed the section of fake wall that crumbles on cue to reveal the flask, while Graham Brown is solely responsible for the flask that grows ever brighter as stepped-up voltage boosts the power of its interior halogen light.

Nick Mallet is able to get back on track once the show's two stars finally arrive. He is determined to record as far as Ace blowing up the lab's secret entranceway before lunch in case any problems call for a remount.

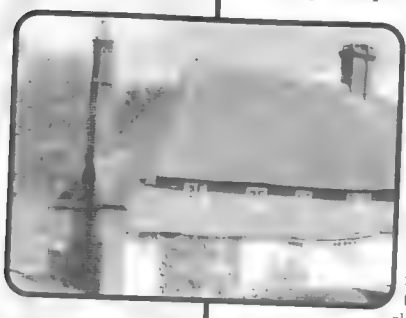
Venturing outside a huge crowd of youngsters surrounds McCoy and Aldred, pestering for autographs. Meanwhile, towards the edge of the school's playing fields, a van from Marvel Comics is unloading three Dalek casings for the photoshoot. None of the Daleks is BBC-owned but, as Editor John Freeman would later point out, these look more solid and robust. For a quarter of an hour the seventh Doctor, dressed firstly in his beige jacket and then in his brown, strides around his robotic nemeses. Posing for stills that will be used during Marvel's autumn coverage of Season 26.

Resuming in the cellar Mallet picks up the narrative once Ace has blown a hole in the cellar's door, before concluding with a final scene as Jean, Phyllis and seven Haemovores pour into the old mineshaft. It's an early finish for the OB unit, but it means they can enjoy some more of the mayor's reception!



**Saturday 15 April 1989**

***Tunnel vision***



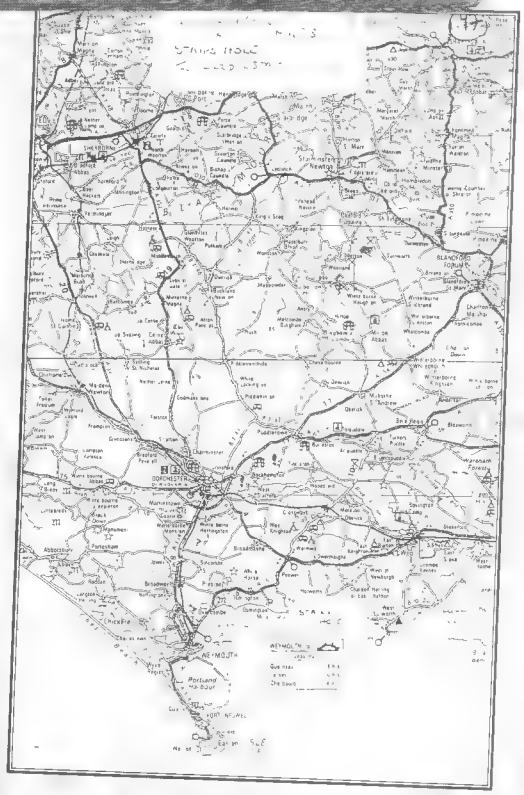
Two farm properties have been scouted by Ian Fraser is preparation for today's shooting schedule. The first, Roses Farm, just outside Hawkhurst, offered a period stone cottage that has hardly changed at all since the Forties. Only the addition of some white criss-cross tape over the windows and some furniture swapping is needed to achieve absolute verisimilitude. The second estate, Yew Tree Farm, which is just over on the other side of the B2085, incorporates on its land a disused railway tunnel, whose tracks were removed after the Beeching closures of the early Sixties. It is perfect to double as the interior of a mineshaft.

The lounge of Roses Farm cottage has been completely stripped of any anachronisms, and there is even a working Thirties gramophone, loaded up to play a passage from Faure's 'Intoitus' requiem, opus 48, as stipulated in Briggs' script. This music accompanies Miss Hardaker's death scene as a transformed Jean and Phyllis return to wreak their revenge on her for two earlier scenes where she castigates the girls for contemplating visits to Maiden's Point. As well as white make-up for the two vampires, Dee Robson also has to apply a pale foundation to Janet Henfrey for her scene as a corpse.

Once restored to full health and colour Janet Henfrey is reunited with an old school friend for a spot of lunch – none other than Sophie Aldred's mother. Other visitors to the location today include Sylvester McCoy's wife, Agnes Kent-Smith, plus their two sons, Sam and Joe.

There are just two scenes to be single-camera shot in the old railway tunnel, both for episode three as the Doctor, Ace and Wainwright escape from the church to the mine entrance. Nevertheless the tunnel is a cold, dark, wet, muddy place and home to much insect and wildlife, much to Sophie Aldred's displeasure. Neither the script nor the shooting diary has any mention of Haemovores being present in these scenes – save for the occasional screeching sound coming from further along the mineshaft. Nevertheless two are present for distance shots of the pursuing creatures. These slightly shorter Haemovores are Sylvester McCoy's sons, Sam and Joe. By way of a little treat John Nathan-Turner has arranged with Ken Trew and Dee Robson for his two boys to be kitted out with a pair of full-face Haemovore masks, talon gloves and costumes, which are lightning stitched and hemmed to make them fit. For this brief cameo the boys will not receive a fee – and Equity will not be informed about their roles…

Another early finish is achieved and as the next forty-eight hours will be rest days for most of the cast and crew, there is an opportunity for the majority to go home for the first time in over a week.



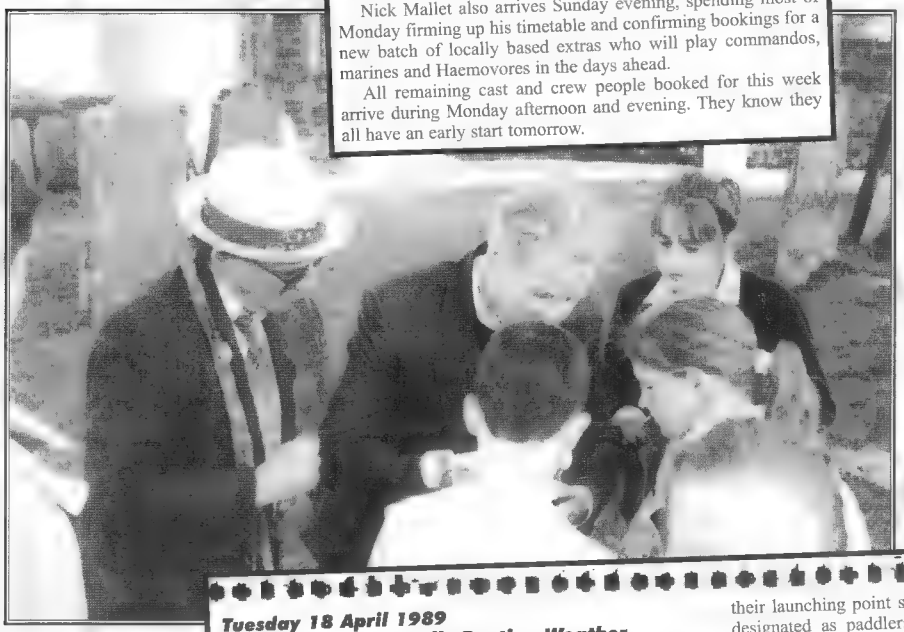
***Sunday 16 to Monday 17 April 1989***

***Seaside Rendezvous***

Sunday is a day off for everybody with the exception of Ken Trew and two of his assistants who have agreed to spend part of the day travelling down from London to their hotel in Dorset. Three small hotels have been booked for this week's shooting schedule. All members of the cast are in the Mill House Hotel, West Lulworth, Wareham in Dorset. Key members of the crew are in the Cromwell House Hotel at Lulworth Cove itself, with Ian Fraser and Nick Mallet almost next door in the Bishop Hotel.

Nick Mallet also arrives Sunday evening, spending most of Monday firming up his timetable and confirming bookings for a new batch of locally based extras who will play commandos, marines and Haemovores in the days ahead.

All remaining cast and crew people booked for this week arrive during Monday afternoon and evening. They know they all have an early start tomorrow.



***Tuesday 18 April 1989***

***Brolly Boating Weather***

Cold, wind and rain have all returned again, and while there is not much breeze, those gusts that are blowing are doing so with an icy touch. The area for today's shooting is a lengthy stretch of beach that forms part of the Weld Estate, a privately owned stretch of Lulworth Cove adjacent to a much larger territory leased by the Ministry of Defence. For safety reasons all members of the shoot are briefed not to go wandering away from the unit's location.

Straight away a problem is reported to the Director. The Marine Corps had previously agreed to lease out two commando dinghies for the shoot's duration, but as at 08:30 these boats have still not been delivered. Rather than wait further Nick Mallet instructs the group to proceed to location two, a more rugged strip of coastline, close to some caves, where they will record scenes after the second dinghy has landed. Stephen Fitzalan, playing Gayev, has his face and hands painted a deathly white, with latex wounds striating his features, before lying down in the surf to play the role of the cataleptic Russian commando.

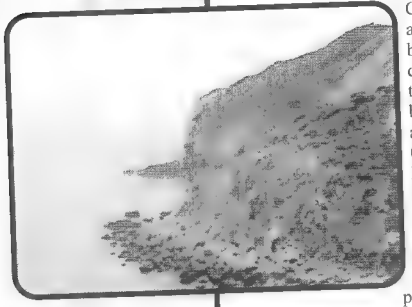
With Sylvester McCoy and Sophie Aldred not due to be present on location until late morning, Nick Mallet carries on with as many scenes as he can by the cave and shoreline area. For Petrossian's death scenes the camera aperture is narrowed to darken the picture being recorded, thereby simulating dusk. No Haemovore extras are needed today so the attack on Petrossian is done as a POV shot using a hand-held camera. Later in post production Dave Chapman will add a muzzy green halo around this slightly distorted image to suggest Haemovore vision.

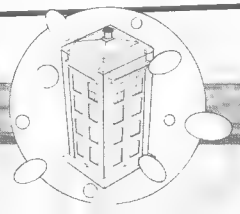
By lunchtime the dinghies have been delivered, so everyone has to trek back along the beach to their launching point so that those extras designated as paddlers can have some time to practice with their unfamiliar new toys. As well as the two dinghies there are five other boats. Two are allocated to Visual Effects so they can mount smoke machines aboard. The third, and largest, will take the Director, Ian Fraser, a cameraman and a sound recordist, while the remaining two will be piloted by Marines acting as safety officers in case any of the other vessels get into difficulties.

The first few takes out in open sea do not go well. Despite their best endeavours the Visual Effects crew are unable to generate sufficient volumes of smoke to build up a heavy bank of fog. There is too much breeze blowing. They propose solving this by bringing the Effects boats close alongside the camera boat and pumping out foreground smoke for the cameraman to shoot through. This is tried but again the end result is deemed unsatisfactory. By way of adding a third option cameraman Alan Jessop tapes a close-up wild-track of just smoke against a pale sky. Nick Mallet will have the choice during editing of mixing this wild-track in with his live action.

Two scenes are recorded out at sea before the camera team returns to the beach to cover the dinghy's arrival and the Russians coming ashore. Fortunately Effects' smoke generators work a little more effectively in the shelter of the cliffs. Afterwards there is just sufficient time left for a walk back to location two where the three cave shoreline scenes requiring the Doctor and Ace are recorded.

Nick Mallet had hoped to record some underwater footage today, and even had Joann Kenny and Joanne Bell on standby during the afternoon. But low tide is at four o'clock, meaning there is insufficient water depth for the diving cameraman to get underneath any swimmers.





***Wednesday 19 April 1989***
***Cursing Fenric***

Today's shooting schedule is ambitious on any count, with 27 scenes in the frame, ranging from single shots of swirling water, to choreographing the Haemovore hordes emerging from the waves. Mallet's intention had been to operate two units; the main unit staying down on the beach area – the site of most scenes – the second team shooting material up on the cliffs and over at Stair's Hole, a rock pool further around the cove identified as deep enough at high tide for Ace's part four dive into the sea.

Inevitably there are problems. There is a strong tidal swell and a moderate breeze, both of which worry Effects as well as stunt arranger Tip Tipping. The former are concerned for how effectively they can generate banks of fog, the latter for safety aspects of Ace's dive.

Taking advantage of the morning's low tide Mallet begins with material for episode two: Jean and Phyllis giggling as a squad of Marines pass by, followed by Sergeant Vershinin believing the Doctor has betrayed them as the guards approach. Tipping first big job of the day is orchestrating the fight scene between the guards and the commandos. Normally such scenes are shot single camera so that careful lens angles avoid showing the fact that performers are not actually hitting one another. To save time, however, Mallet decides to use both of his main cameras to get double the shots in half the duration. He accepts some footage may be unusable where 'air punches' are too visible, but reckons this can be sorted out during editing.

A single camera is used for the next scene: the Russians backing away as Haemovores, led by Jean and Phyllis, made up now as vampires, advance through a swirling mist towards the troops. Again Graham Brown has to position his fog machines close to the camera position for plumes of smoke to engulf the lens's full point of view.

Meanwhile Sophie Aldred, Sylvester McCoy and camera two have migrated over to a rocky outcrop overlooking the pool at Stair's Hole. Aldred has declined to have Tracey Eddon perform the stunt dive, arguing she is a good enough swimmer to do the sequences herself. Nick Mallet is agreeable to this but Tipping is unhappy with conditions at the pool. Firstly the tide has not come in far enough to give sufficient depth to the pool. Secondly a strong swell risks water levels in the pool rising and falling too rapidly for Director and actress to gauge exactly a safe moment to dive. Reluctantly Mallet accepts Tipping's advice to defer these shots until tomorrow, with an option to use Tracey Eddon if conditions are still poor.

Staying near the rock pools several episode one scenes are taped: the Doctor and Ace finding Petrossian's sealed orders, Ace playing on the beach with non-vampires Jean and Phyllis, and her later scene as she declines to go swimming with them. Ian Briggs' script emphasises how the waters are almost blood warm, a description all the actors would argue with as the air temperature is cold, and the sea is much colder still. A lot of courage is needed for Bell and Kenny to go running into the tide wearing only Forties bathing costumes.

Staying in narrative order subsequent scenes of the two girls dressing after their bathe and narrowly avoiding being shot by sniper Prozorov are recorded before the unit breaks for an early lunch. By the time the meal is ended the tide has risen sufficiently to enable episode two scenes of the girls going back into the water, becoming lost in the mist, returning as vampires and enticing Prozorov to come in after them are recorded. Dressed in dry suits Graham Brown and cameraman Alan Jessop wade into the water so that the all important smoke effects can be created close to the camera lens yet in close proximity to the actors.

Problems creating realistic fog effects continue to dog the best efforts of Director and camera crew, especially when the unit migrates up to the cliff top where breezes are much stronger. Mallet is losing time and they are considerably behind schedule. It is past five o'clock as cliff scenes for part three are recorded and nearly six by the time they return to the shoreline to do pick ups and long shots for the same episode. There is no time today to set up and shoot footage of the Haemovores rising from the ocean, so all of these scenes must join tomorrow's busy roster, which has a full day of underwater photography booked in as well. The Director is not a happy man that evening.

***Thursday 20 April 1989***

***Water Day for a Day Dream***

Mallet's request for a day's overrun is declined by John Nathan-Turner, who proposes the following compromise. The Director will carry on with the main unit, mopping up those scenes outstanding from Wednesday. The Producer will go with the diving team and direct all the underwater footage, rejoining Mallet's group in the afternoon for Ace's diving scene.

Down on the beach David Laskey has been taking advantage of an early morning low tide to fix up the dragon prow prop representing the beached Viking longboat. The prow has been cast in fibreglass using photographs and measurements taken from a preserved longboat in a museum. Although hollow this rented item, plus other hull sections purchased from a prop hire warehouse, has to be weighted down so that it won't wash away when submerged later by the tide.

Out along the shoreline, less than half a mile away, ten non-speaking Haemovore extras are preparing for their big scene. Fully masked, costumed and gloved they are instructed to wade out up to chest level and on cue take deep breaths, duck underwater, count to three and then surface and begin wading back to shore. Watching from the cliff top a newly arrived group of geology students are amazed to see these creatures striding into the surf, ducking themselves underwater and then start flapping around in frenzied attempts to swim. Haemovores, it transpires, are prone to the same afflictions as Sea Devils experienced nearly eighteen years earlier. Their costumes and latex masks make them too buoyant to stay submerged. Recalling his actors and thinking quickly Nick Mallet charges everyone to set off and return with ten of the heaviest rocks they can find. Each rock must be capable of adding sufficient weight that the actor clutching it will sink without a problem. For take two every Haemovore artist is told to carry a rock with him and then, once ducked under water, stay submerged for ten seconds to allow the masks to fill with water. Then they can drop the rocks and surface.

Take two proceeds and the surfacing shot looks good. But as the creatures shamble ashore Mallet yells "Cut!" He is unhappy with their gait, which looks less like a sinister shuffling, more like a Sumo wrestler's waddle! A rapidly advancing tide forces the camera crew to retreat further back while more rocks are gathered. This time each Haemovore has its costume pockets and lining packed with rocks so the actor does not have to carry one single weight. Take three is finally a good one, with a rare shaft of sunlight enabling the camera to capture a great shot of the creatures exhaling sprays of water as they surface.

Then it's the turn of the Ancient Haemovore. Raymond Trickett's 'walking' costume is likewise kitted out with rocks and he is instructed to repeat the same actions as his fellows. Take one is nearly a disaster as Trickett surfaces only to find the water will not drain from his more snugly fitting mask. To onlookers it appears as though the Ancient One is throwing up as the actor tries not to drown. On hand to help, Robert Allsopp gingerly cuts some small, concealed holes in the mask before take two is tried. This time the Ancient One rises from the water and creases everyone into hysterical laughter as the mask starts sprinkling steams of water like a gardening can. Once more take three is the good one with water draining down the back of the costume, out of sight of the camera.

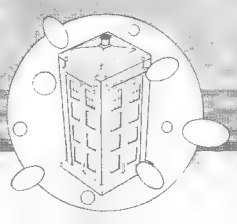
The two Jo's, playing Jean and Phyllis, are in great demand from both units. Nick Mallet needs them as vampires for their scenes with the Ancient One, while John Nathan-Turner needs then soon after in bathing suits for their swimming scene. Abandoning the shooting schedule, the Producer is taking advantage of a rising tide to shoot scenes at different depths. He is able to communicate by radio with diving cameraman Alan Jessop and see him by using a periscope. He can also see what the camera is getting through a monitor, but Jessop cannot reply back so Nathan-Turner can only issue directions and trust they have been heard and understood.

Graham Brown was booked to perform all the underwater Haemovore shots, and to perform as the dead Russian commando whose eyes open at one point. However, Brown is with the main unit so Effects Assistant John Van der Pool has to deputise. But there is one problem. The Russian commandos of 1943 were all white, and Van der Pool is South African black. Using a palette of white foundation, sealed with a clear latex varnish Van der Pool's complexion is repainted by Dee Baron for his three scenes down by the drag-on prow. Nine underwater scenes plus several establishing shots are recorded, the last two at nearly full tide being images of the dinghies passing overhead, and of the two evacuees swimming.

A boat takes Mallet and his team, Tip Tipping, Sylvester McCoy and Sophie Aldred out to the rocks around Stairs Hole for Ace's diving scene. Satisfied that the water is both deep enough and calm enough Tipping clears Aldred to do the shot. After some preceding dialogue with McCoy she executes a perfect dive into the water, emerging seconds later stunned by how cold the water is. But there is more to do. Moving their boat over to where Nathan-Turner's second unit is working, Aldred must now do a second dive so that her underwater swim can be captured by Alan Jessop. Mustering her courage she plunges from the boat into the water and holds her breath as long as she can before surfacing and being pulled back on board for a rendezvous with a warm, dry towel. But there is bad news. Aldred did not enter the water at the precise point expected by Jessop so he missed getting her in camera shot.

Another take goes ahead even though, as the actress will later admit, her head is "screaming with pain" and she is cold to the point of being beyond speech. Fortunately this take is a good one, but there is still one more scene of the production to complete; Ace wading ashore to greet the Doctor, assuring him that she isn't frightened any more. Writing in the book 'Ace', Sophie Aldred testifies to the courage needed to go back into the freezing water, then to deliver lines to McCoy without her teeth chattering uncontrollably as the best acting of her life.

No-one is happier than Aldred when Nick Mallet declares a production wrap, freeing cast and crew to begin preparations for packing up and going home. At least there is the prospect of a whole week off to dry out, get warm, avoid pneumonia and prepare for the first read-through of BATTLEFIELD on 28 April.



DOCTOR WHO
IN·VISION

# CHECKLIST 11

**The collected reference works**
dates of first publication:
January 1991 to November 1992

**# 29 - serial 4Z - Jan 1991**
Cover art: Tony Clark

Peter Anghelides looks at the emergency rewrite by Williams and Read, while the Producer blames himself for Louise Jameson's abrupt departure. Plus that strike and those sets.

**# 30 - series 15 - Mar 1991**
Cover image: BBC

David Howe covers the boom in merchandising of the middle Tom Baker years, Doctor Who's arrival in the USA, and Andrew Pixley on acceptable tea time terrors for tots

**# 31 - LEELA - May 1991**
Cover art: Alistair Hughes

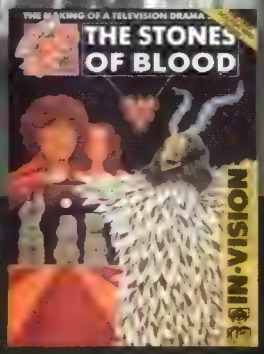
Leela's development from Chris Boucher's original ideas to Amy Roberts' eye-catching costume. Louise Jameson interviewed plus a review of Leela's coverage by the Press

**# 32 - serial 5A - Jul 1991**
Cover art: Alistair Hughes

Anthony Read on trying to fly before the industry could walk. The casting of Mary Tamm and reaction to the arrival of Romanadvoratrelundar ("Just call me Fred!")

**# 33 - serial 5B - Sep 1991**
Cover art: Raymond Twatt

David Owen unearths the rewrites performed on Douglas Adams' first script for TV, while Pennant Roberts discusses the perils of directing Doctor Who in the late Seventies




**# 34 - serial 5C - Oct 1991**
Cover art: Martin Proctor

The 100th story is marked with unique insights into the making of this serial from Darrol Blake. Mat Irvine and Kevin Davies, while Jeremy Bentham looks at the celebrations of 1978

**# 35 - serial 5D - Dec 1991**
Cover art: Alistair Hughes

June Hudson reveals the workings of the BBC Costume Department, and David Owen tracks down the origins and sources of this Ruritanian tale. Plus a code change too.

**# 36 - serial 5E - Feb 1992**
Cover art: Raymond Twatt

IN-VISION investigates the two weeks spent on location in Suffolk, backed up with exclusive photographs from the East Anglian Daily Times.

**# 37 - serial 5F - Apr 1992**
Cover art: Phil Bevan

Mary Tamm interviewed about her one year intended stay on Doctor Who. Bob Baker on writing and rewriting the season finale, plus the original story breakdown in full

**# 38 - series 16 - Jun 1992**
Cover art: Martin Proctor

A complete reprint of Graham Williams' rationalle for the Key to Time season. John Leeson on living a dog's life, and the 1978/79 Doctor Who year in print and merchandise.

**# 39 - serial 5J - Oct 1992**
Cover art: Alistair Hughes

An interview with Terry Nation about his final Dalek story. Peter Logan on designing and filming the Movellan ship, and David Howe goes on location to Dorset.

**# 40 - serial 5H - Nov 1992**
Cover art: Phil Bevan

Sally Johnson exhumes David Fisher's original storyline, and Julian Glover recalls his many Doctor Who faces. FX maestro Ian Scoones on the benefits of filming models at Bray Studios

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

There, there, Chuck. No need to cry. Mummy will be back in a mo'. Yes she will . . . She's doing important work for the War Effort. Does Audrey want a story...? Of course she does. Are you snuggling comfortably? Then I'll begin...

"Ooh, but Aunty Iris knows so many stories. Which one should I choose? There's the one about the Old Woman who lived in a shoe. She had so-o-o many children she didn't know what to do. But, luckily, she had a friend who wasn't using her Dimensional Stabiliser and so, with a bit of spacio-temporal flip-floppery, everybody got their own room...

"Did Audey-Waudey like that one? Aaah, you're more interested in your new toy, aren't you, Chuck? Still, stories are important. His, mine, even yours, little one. I could tell you tales of your daughter. She's not even a twinkle in your eye yet, but you're about to meet her. She's part of the next major stage in Human evolution, Mind you, Dearey, so are you. You're going to be part of a whole new trend that will change the course of human history. Yes, you will. You are going to become a 'teenager'. Ooooo, scary...

"Don't screw up you face like that. You're not a teenager yet and you might attract the attention of a Wendigorgon. If that should happen and the wind changes, your face will be stuck like that until you can track it down and make it put your face back the way it should be. That happened to one of my travelling companions, yes it did, and what a quest that turned into. Or I could tell you about how I came across Danny, he was a long way away from his home, Earth in the year 2000. That's right, Chuck, he's from the future, but he didn't have a flying car, no he didn't, or wear silver jump suits – well... only when he went to a Glam Rock revival.

"But, it's Him I should really tell you about, isn't it? You want to hear tales of His bold adventures through space and time. It always returns to Him, doesn't it? And perhaps that's how it should be. Shall I tell you the story of El Dok'Tar, no, I think someone else will be recalling that soon enough. Aah, I know, just the one . . .

"This tale does not begin once upon a time' because the Doctor, our hero, has found himself outside of Time. At this stage of his lives, he is over-fond of long-words and quoting anything and everything. His sartorial splendour (as he would say, that's fancy clothes to the like of you and me, Chuck) has much in common withThe Emperor's New Clothes in that only those of a certain disposition, and mental fortitude, found them bearable.

"He was a Lord of Time and he rescued many damsels from distress. Of course, it was often his fault they'd been placed in distress in the first place, but nobody's perfect. His current travelling companion was the fair Maid Mel. She had the memory of an elephant and the voice of a chipmunk... but had been whisked away. Maid Mel was to help the Doctor at a time before he had first met her . . . he had been put on trial (again) by his own people (on the whole, a bunch of insufferable fuddy-duddies). The Doctor, the one we are going to be following, had been waiting for himself to bring Mel back. Now then, don't try and think about that bit, Dearey, it will only give you a nasty old headache and we don't want that, no we wouldn't.

"Anywho, when his trusty magical cabinet was dragged, kicking and screaming, or, at least wheezing and groaning, before a Greater Power he was most indignant. (He was often a trifle pompous and never moreso than in this version. With his puffed up his chest and his colourful coat tails flapping he was like a prissy peacock) "He was in the Realm of Time and she had need

of the Doctor. For Time needed a Champion in the days to come (and even those that had already gone). Someone who would do her bidding and slay the monsters. Someone who would 'put right what had once gone wrong' (although I think she already had someone else working on that part). In visions she showed him the 'what-may-be's. The natural order of the Universe out of balance. Time, literally, out of joint.

"The Doctor was buffeted by this storm of sorrows and although his hearts broke he was not swayed by what he had been shown. In his trial he had seen a vision of his own future, and he had not liked it, no he hadn't. He didn't want to turn into the bitter and twisted, nasty old man that he had met. He turned to Time and compared her to an arachnid (that's a spid'a to you and me, Chuck) lurking within her Web. He refused to take part in her parlour games but she was not finished with her charade.

"He found himself on his favourite planet. But this wasn't the green and pleasant land he was used to, oh no it wasn't. It was a stinky, slimy land. Worse than the contents of the smelliest diaper. Poo-ee. The air burnt his lungs, the sludge dissolved his shoes. He met the last living creatures on the planet and, although they had evolved and adapted to their world, even they were dying.

"He was summoned back before Time and she asked him again to be her Champion. For if he did, he could prevent the future he had just witnessed. Still he refused and so she returned him, and his magical cabinet, from whence they had come. Yet, she was pleased. For a part of him, that part that would become his next self, had said 'Yes'. Yes he had. And so she would wait for her Champion - but not for very long...

— • —

"She's sleeping now, I just told her a story and she dropped straight off"

"Thank you ever so much for looking after her."

"My pleasure, Kathleen. She's a little charmer. I wish I could help out more, but I've got to be going."

"You've been a great help, Iris. Audrey really loves the teddy bear you gave her."

"Oh yes, it really is a super ted - although I always preferred the Spotty Man."

— • —

"Oh, I do love a man in uniform. It suits you, Danny."

"Well, I'll be happy to be back in Mufti, Iris, I've done what you wanted, the road signs are back up. You're paperwork seemed to fool everyone and get me a work crew."

"That's the military mind for you, Danny. The right uniform and the right attitude can get them to do almost anything. Anyway, they want to make it a bit easier for the Russians to find their way around."

"How's the sprog?"

"She's lovely. More of a cute little puppy than a wolf. Are you sure you don't want to say 'byes-e-bye' before we go."

"Nah. The only *Ga-Ga*ing I do is during Queen songs. Are we done, then?"

"I think so, Dearey. I had a nice long talk to those evacuees earlier. Told them about the time I spent in Hollywood. All about Howard Hughes and Jane Russell on the set of *The Outlaw*. They both seemed very impressed. It's a shame no one's going to see it for another three years."

"Very **Goodnight, Sweetheart.** Now, I thought you were going to take me to see you perform in Vegas."

"I will, and on the way I'll tell you how I defeat Fenric when he re-appears in the late '60s. I was working with MIAOW and it all revolved around a game of Mousetrap..."

***Andrew Stitt***

# Wolves at the Door

**Stephen James Walker, the third editor of IN•VISION's predecessor *An Adventure in Space and Time*, reflects not only on THE CURSE OF FENRIC, but also the events which lead to it...**

IT USED TO BE THE CASE, BACK IN THE last century, that fandom collectively recoiled in horror at any implication that **Doctor Who** was a "children's programme". I well recall an incident during a Jon Pertwee panel at BBC Enterprises' infamous Longleat event in 1983 when an audience member, obviously a relatively casual viewer unaware of the politics of the matter, asked a question carrying just such an implication. He was promptly shot down in flames by the actor, who pointed out that during his time as the Doctor research was conducted that showed that the majority of viewers were adults. In retrospect that seems an unduly harsh put-down of a perfectly innocent question, but at the time it actually won a round of applause from the assembled throng.

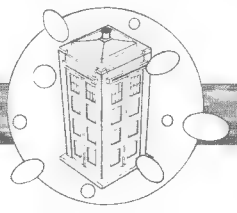
These days, though, it seems to be the fashion, in certain quarters at least, to dismiss that earlier viewpoint amongst fans as a laughable refusal to accept the obvious, born of an immature fear that to be seen as followers of a children's programme would make them seem childish and invite the (further) ridicule of their (non-fan) peers. This was one of the main arguments put forward in the implausibly-named Vic Camford's influential article *If You Tolerate This, Your Children Will be Next* in *DWM* 284 in November 1999. Since that piece appeared, it has become almost *de rigueur* for the writers of **Doctor Who**-related articles to make, regardless of the specific topic under discussion, at least one or two allusions to it being a children's programme or "made for kids" as the editor of one well-known genre magazine put it – as if this is somehow necessary in order to establish one's credentials as a mature and balanced commentator.

In truth, though, the idea that **Doctor Who** was a programme aimed at children is just as wide of the mark as the idea that it was one aimed at adults. Its original *raison d'être*, back in 1963, was to bridge a scheduling gap between the adult-orientated sports round-up **Grandstand** and the youngsters' pop music show **Juke Box Jury** with an entertaining and informative drama that could be enjoyed by both groups of viewers. From then on, the aim of successive production teams remained to make the series appeal to all age groups, by pitching it at what might be described as the "median interest level" of the bright teenager – "the intelligent fourteen year old", as one-time script editor Robert Holmes once put it (although even he appeared to believe, wrongly, that a younger age group had generally been targeted before his tenure). In other words, **Doctor Who** was aimed squarely at a family viewing audience.

Some writers who have expounded on this topic appear to believe that family programming was some sort of offshoot or subset of children's programming. It wasn't. It was a distinctive genre in its own right, with its own qualities and characteristics and – for those responsible for its production – its own particular demands. It is often said that the best **Doctor Who** stories worked on more than one level, combining a relatively superficial action-adventure story, intended to excite the kids, with a deeper and more thoughtful subtext, designed to engage the interest of the teenagers and adults. This dual-level approach is a defining feature of family entertainment – and not only in the field of drama. Pantomime, for instance, appeals to a family audience by lacing a colourful and entertaining romp for children with topical jokes and risqué *double entendres* aimed purely at adults. The trick where **Doctor Who** and other family-orientated "telefantasy" series were concerned was – and this was by no means easy – to avoid patronising adult viewers or insulting their intelligence but at the same time to avoid including anything that would be unsuitable or disturbing for children. So whereas it was perfectly appropriate to include, say, a certain amount of non-realistic violence, or even mildly horrific material of a fantastical nature, it was unacceptable to feature scenes of domestic conflict or the use of household implements as weapons – and indeed there were strict guidelines that had to be adhered to in that regard. The production of family programming was, in short, a fine art – and one at which the BBC, with decades of experience, excelled.

Until, that is, the mid-1980s. Around this time, the production of family-orientated material by the BBC, and by other British broadcasters alike, went into a sharp decline, certainly in terms of volume but also, arguably, in terms of quality. Now, almost two decades later, family programming has effectively died out and become a thing of the past. One-time institutions like the BBC's Sunday afternoon classic serial are today no more than a fond memory for the generations of children and adults to whom they represented such an important and cherished part of the weekly viewing routine.

It would be easy to lay the blame for this state of affairs solely at the feet of the broadcasters themselves. There is no doubt that in the mid-1980s the attention of programme executives such as Michael Grade became increasingly focused on winning the "ratings war". Family shows, which drew respectable but hardly huge audiences, were a far less attractive prospect in that regard than, say, soap operas and game shows. It is now fairly well established, I think, that one of the main reasons why Grade decided to take **Doctor Who**, amongst other programmes, off the air in 1985 (albeit only temporarily in **Doctor Who**'s case) was to free up money to devote to **EastEnders** and to bring forward the launch of the BBC's daytime TV service – both moves directly designed to steal viewers away from the ITV network. Reading interviews with Grade, one certainly gets no feeling that he had any sympathy at all for family programming, or indeed for any other type of programming that fell outside the category of the high-profile, headline-grabbing ratings-winner. It is instructive to consider his comments about **Doctor Who** in his recent autobiography, where he expressed bemusement that a "children's programme" should have contained incidents of violence thus demonstrating (as if further demonstration were needed) his complete failure to understand the nature of the series or its popular appeal.

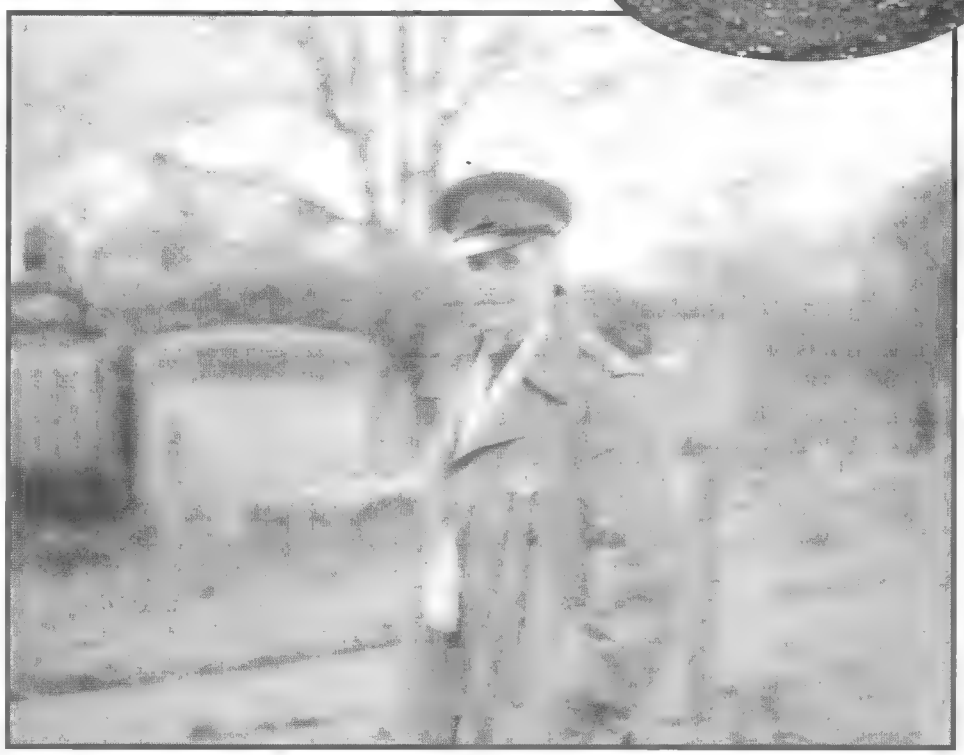


But this is by no means the full picture. While **IN•VISION** is not the place for a lengthy sociological treatise, there is no doubt that developments within British culture in general, and family life in particular, led to marked changes in viewing patterns and preferences during the 1980s. One of those changes was a significant decline in the family viewing audience. There may be an interesting debate to be had here of the "chicken and egg" variety: did the broadcasters' virtual abandonment of family programming precipitate the decline in the audience for it, or *vice versa*? Whatever the answer to that conundrum – and I suspect that the two things probably happened in parallel and reinforced each other – it is certainly the case that, today, the idea that large numbers of British families might routinely gather around their TV sets at teatime, to watch a cosy half-hour drama while eating their beans on toast, seems positively quaint, like something out of a **1940s House**-style reconstruction of a different era. The programmes most likely to be watched by family groups now are the aforementioned soap operas; but these are not family programmes in the traditional sense that I have described above – they typically work on only one, rather blatant level and, far from eschewing material disturbing to children, make scenes of domestic conflict and trauma their major feature.

I am convinced that the decline of its traditional audience base was a major factor underlying **Doctor Who**'s widely-recognised loss of direction in the mid-1980s. As the ratings fell ever lower, the production team struggled to find a format that would reposition the series on the televisual landscape and give it a new appeal to a rather different, and hopefully larger, group of viewers.

Script editor Eric Saward's approach to the problem was essentially to try to make the series more adult-orientated, which in his eyes apparently meant increasingly the amount and level of violence that the stories depicted. Producer John Nathan-Turner, meanwhile, seems to have become somewhat fixated on the idea of attempting to please, and thereby retain the loyalty of, the series' long-time fans; and the way he went about this, misguidedly (given that this wasn't, in fact, what the majority of fans wanted), was to brief Saward, and through him the writers, to feature numerous popular monsters, characters and other elements from the series' past. The result was a season, Season 22, which has since been widely, and in my view rightly, criticised for its extreme and at times even sadistic violence, and for its excessive reliance on continuity references and trading on past glories.

When the series returned with Season 23, after a short hiatus (the usual description of this as an eighteen month hiatus being, in my view, misleading, as a between-seasons gap of around nine months would have been expected in any event), the level of violence was considerably reduced, on the instructions of BBC management. But the inward-looking over-reliance on the series' own history was, if anything, more extreme than ever. Indeed the whole premise of the season, with the Doctor being placed on trial by the High Council of the Time Lords, was wrapped up in continuity, and must have seemed highly off-putting, if not impenetrable, to the uninitiated. Not surprisingly, even with the benefit of a return to a more favourable Saturday evening timeslot, this failed to win the series a large new following, as its traditional family audience dwindled. The season was a failure not only artistically by also in terms of ratings and audience reaction. It was poor Colin Baker who paid the price for this, with the termination of his contract; but, given that the series was clearly regarded as being "on probation", the real surprise is that it was not cancelled altogether at this point. Thankfully, Season 24 was given the go-ahead: and the arrival of Sylvester McCoy and, more particularly, Andrew Cartmel brought some much-needed fresh air to **Doctor Who**.



Gone, at last, was the obsession with the series' own history and mythology. As has often been observed, PARADISE TOWERS was the first story for many years not to feature even a single reference to the Doctor's past adventures. This development was not a happy accident, either, but the result of a conscious decision on Cartmel's part. In place of all the discarded baggage, he infused the series with a new range of influences and inspirations – including, perhaps most notably, the postmodern, off-the-wall, somewhat anarchic spirit of "new wave" comic books such as *Halo Jones*. This gave the stories a feeling of originality and vitality that was positively refreshing. The delightfully whimsical DELTA AND THE BANNERMEN constitutes perhaps the best example of this. It is impossible to imagine such a story having being made during Saward's tenure as script editor, or indeed during any previous era of the series' history.

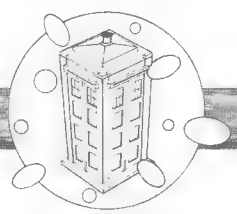
> "Here, at last there was real cause for optimism, that the series could find a successful new formula to meet the new and very different audience demands of the late 1980s."

Of course, no-one would seriously argue that Season 24 was perfect, or anything like it. In discarding the bathwater of excess continuity, it came close to throwing out the baby of the series' traditional strengths and dramatic qualities. With perhaps the sole exception of the gruesome demise of Kane at the end of DRAGONFIRE, there was nothing here that would cause any impressionable young viewer to seek refuge behind the sofa or peek at the TV through the crack in the living room door. But the signs were distinctly promising – and this was reflected in the ratings which, although they started from a low base (a consequence of the series' return to a weekday slot opposite Britain's highest-rated show, **Coronation Street**), grew fairly steadily as the season progressed, peaking at a respectable 5.5 million for the first episode of DRAGONFIRE. Sadly, with the reduced season length of only fourteen episodes, this momentum was then effectively lost. Nevertheless, it did seem that here, at last, there was real cause for optimism that the series could find a successful new formula to meet the new and very different audience demands of the late 1980s.

Mirroring what had happened on a number of occasions in the past – such as when the trial and error of Season 4 had led on to the triumph of Season 5 – the somewhat experimental new approach premiered in Season 24 was subsequently refined and built upon to great effect in Seasons 25 and 26 – making them, in my view, two of the strongest seasons in the series' entire history, and the high water mark of Doctor Who in the 1980s. It was in these seasons that, whether consciously or unconsciously, the production team finally found their elusive new target audience for Doctor Who; an audience that had been potentially available for some time, but had only just started to be recognised by broadcasters as a distinct grouping in its own right. This was what would later come to be known as the "cult TV" audience: the generation of baby boomers who, often to the consternation of their parents, had stayed glued to their TV sets while growing up during the 1960s and 1970s, avidly devouring popular series and making them the focus of their playground games and, later, their teenage conversation.

**Doctor Who** fans were, by and large, a part of this audience; but many other people, who would by no means have classed themselves as fans, also had a great fondness and nostalgia for such "telefantasy" series – a term first coined in 1983. They treasured their childhood memories of these series but, at the same time, had sufficiently sophisticated tastes and sensibilities to want to see them revived or continued in an updated and more contemporary format.

This demand – which was apparent as much in the US as it was in Britain – has been well catered for in the cinema, with the presentation of new takes, of varying degrees of success, on such well-loved series as: *The Addams Family* (1991); *The Fugitive* (1993); *Mission: Impossible* (1996); *Sgt Bilko* (1996); *The Avengers* (1998); *Lost in Space* (1998); *Charlie's Angels* (2000) and, coming right up to date, Scooby Doo (2002). On TV, too, there have been a number of updated revivals, including, in Britain: **Till Death Us Do Part** (as **In Sickness and in Health**, 1985-92); **The Liver Birds** (1996); and, most recently, **Auf Wiedersehen Pet** (2002). In Seasons 25 and 26, the



**Doctor Who** production team were, it could be argued, ahead of the game, presenting a near-perfect remix of the series' finest qualities in a postmodern vein, ideally tailored to the "cult TV" audience while at the same time still accessible to more mainstream viewers. So once again **Doctor Who** was appealing on two levels: they just weren't the same two levels as before.

THE CURSE OF FENRIC – to come, perhaps rather belatedly, to the main subject of this issue of **IN•VISION** – is one of the two stories (the other being GHOST LIGHT) that arguably best exemplify this highly successful new approach. In many ways, it is a highly traditional story, calling on some of the series' most tried-and-tested strengths. But in other ways, it is novel, challenging and highly contemporary.

One of the most traditional aspects of the story is its setting. **Doctor Who**, like many other BBC dramas, always excelled at the convincing representation of historical periods, and the 1940s Northumberland of THE CURSE OF FENRIC is every bit as effective as the 13th Century Cathay of MARCO POLO, the Renaissance Italy of THE MASQUE OF MANDRAGORA or the Victorian London of THE TALONS OF WENG-CHIANG – an achievement made all the more impressive by the fact that on this occasion the story was recorded entirely on location, depriving its design teams of the more controlled environment of the television studio. Anyone familiar with the real British wartime code-breaking facility – Station X at Bletchley Park, Buckinghamshire – will vouch for the faithfulness with which designer David Laskey has conveyed the impression of its general look and layout. Writer Ian Briggs has clearly done his research, too. His decision to have Commander Millington's office fitted out as a replica of the German naval cipher room in Berlin has been criticised by some reviewers as stretching the bounds of credibility, but it does not seem so far-fetched when one considers that, in the real world, British officers hung a photograph of the Nazi U-Boat supremo Admiral Karl Durnitz on the wall of their own naval intelligence command centre, to remind themselves and their staff of the challenge they faced.

With hindsight, it is astonishing that it took as many years as it did for **Doctor Who** to get around to using a Second World War setting, given that this has long been one of the great staples of the British film and TV industries. But it was well worth the wait, as the story's evocation of wartime Britain is memorably convincing and effective.

Also very traditional is the "Doctor versus monsters" aspect of the story, and the way in which – like so many of the wonderful classics produced by Philip Hinchcliffe and script-edited by Robert Holmes in the mid-1970s – it draws inspiration from a celebrated horror movie. In this case the movie is John Carpenter's 1979 opus *The Fog*, from which THE CURSE OF FENRIC borrows elements such as: the artefact concealed in the church wall; the local vicar losing his faith; the horde of undead creatures rising from the sea to attack the church; and the heroine being trapped on a high roof as the creatures try to claw their way up to her. While Briggs has never, as far as I am aware, acknowledged Carpenter's film as an influence, the similarities seem to me to be too great to be coincidental. This is by no means a criticism, of course. On the contrary, to have picked up on this successful technique adopted by many of the great **Doctor Who** stories of the past was extremely astute, and can only be commended.

> **"If Doctor Who were a survey, left on Earth in 1963 and programmed to adapt to changes, then on the evidence of GHOST LIGHT, I'd say it was doing pretty well"**

Where THE CURSE OF FENRIC differs markedly from traditional **Doctor Who** is in the sheer number and variety of the different themes and references that it incorporates. It is part wartime spy thriller; part vampire story; part exploration of Norse mythology; part discourse on faith and morality; part ecological wake-up call; part continuation, or perhaps culmination, of the seventh Doctor's mysterious battle against evil from the dawn of time; and part vehicle for the testing and development of the character of Ace. The overall effect is of a rich, metatextual melting pot of ideas and inspirations. The viewer is left almost breathless at the pace of the action and dialogue, as plot exposition is fired off in a blink-and-you'll-miss-it fashion.

Season 6 writer, script editor and associate producer Derrick Sherwin, interviewed by my *alter ego* Susan James for ***Doctor Who** – An Adventure in Space and Time* (see the first of the two issues devoted to THE WAR GAMES), spoke of the need to tailor the stories of his era to all parts of the family audience: "You could nearly always, with all those stories, tighten up, pull them down an episode, cram events further back down. But it would always be at the expense of telling the story too fast – because remember you're speaking to kids, who can't grasp 'one-liners'. You have to tell them about it, show them, and tell 'em again. It may seem a bit tedious to an adult audience, but it's the one rule of storytelling that definitely pays off for kids. It's relatively pedantic, but you have to do it." The approach taken in THE CURSE OF FENRIC, and to a greater or lesser extent in all the stories of Seasons 25 and 26, is the very antithesis of this. Having discarded the constraints of appealing directly to a family audience, the series no longer made any concession to the idea of repeating explanations to ensure that they had been fully grasped. The "cult TV" audience, after all, would all have video recorders, and many could be expected to tape the episodes and watch them again and again, gaining new insight and enjoyment every time. Indeed it could be said that THE CURSE OF FENRIC is a story that it is impossible to appreciate fully, or anything like fully, on just a single viewing. It is archetypal **Doctor Who** for the home video generation.

Another indication of the increased sophistication of the series, and of its audience, at this point in time was the attention devoted to Ace's character. In the past, the Doctor's companions had tended to be sketched in fairly cursorily in the series' scripts, with a great deal being left up to the actor or actress to do in bringing the character to life. By 1989, however, this was no longer good enough; and, under Cartmel's stewardship, and in discussion with Sophie Aldred, the writers afforded a considerable degree of thought to their treatment of Ace. In THE CURSE OF FENRIC, her developing maturity (as highlighted in the oft-quoted "I'm not a little girl any more" scene), and the emotional upheaval she experiences on discovering that Audrey is her own, previously-despised mother at a young age, are indicative of a depth and complexity of characterisation that are really quite remarkable. This culminates in the scene, at the end of the last episode, in which Ace confronts and overcomes both literal and metaphorical "dangerous undercurrents" – her dive into the sea being, as someone once observed, the first wholly symbolic action ever to be depicted in **Doctor Who.**

The great pity is that, strong though the stories of Seasons 25 and 26 were, this was not enough to save **Doctor Who** from cancellation. In the harsh TV environment of the late 1980s, quality was a secondary consideration to ratings in the eyes of BBC management; and, as far as science-fiction-based shows were concerned, there was an unfortunate and misguided perception that the BBC was simply unable to compete with high-budget, effects-intensive American shows such as **Star Trek: The Next Generation.** In addition, under Government pressure, increasing numbers of programmes were being bought in from independent producers rather than made in-house. All these factors, and more, militated against Doctor Who continuing as it had in the past. By the time THE CURSE OF FENRIC was made and transmitted, the wolves were well and truly at the door. But although **Doctor Who** was, after some twenty-six years, finally reaching the end of its run as an ongoing BBC series, it could bow out with dignity and with pride. After the difficult period of the mid-1980s, it had enjoyed a renaissance of quality in its final two TV seasons – and, as fortune would have it, these constituted a perfect springboard to launch it into what would turn out to be one of its finest eras: the era of the Virgin *New Adventures.* Taking a leaf out of the good Doctor's own book, **Doctor Who** would not die, but would merely regenerate into a new, but still highly enjoyable form…

## Post Production

A sneak preview of *The Wolves of Fenric* happened on Wednesday 19 April when Philip Schofield introduced the **Take Two** magazine feature that had been shot at Crowborough Training Camp, complete with their version of the vampire disintegration effect. By the time rough-edited footage was being made available to Dave Chapman the serial had undergone its final name change to THE CURSE OF FENRIC. John Nathan-Turner had still been unable to shake himself of doubts about a story called *The Wolves of Fenric* that didn't have any actual wolves in it.

Part of Chapman's remit was to add opening and closing credits to all four episodes, something he was best placed to do thanks to facilities available in the Video Effects Workshop.

A key sequence Chapman had to rework was the extra runes burning themselves into the stonework of the crypt. Taking a still-frame snapshot of the fully inscribed runes he digitally painted out their background before recolouring the letters a fiery orange. Adding a blurred glow effect for good measure he then masked the whole image before overlaying it on top of footage of the crypt wall minus runes. Making the runes appear was then a simple case of digitally erasing the mask, character by character, before mixing to a shot of the wholly visible letters on the crypt wall and fading out his electronic characters.

A little more creativity was needed when Nick Mallett noticed Sophie Aldred was visibly wearing a pair of wellington boots during one of her scenes. Unwilling to lose this material the Director was pleased when Chapman was able to mask the offending footwear by electronically cutting and pasting some foreground ammo boxes taken from a totally different scene.

Reviewing the vampire girls' death scene Chapman substantially improved the shot by liasing with Effects to provide him with some raw footage of a prop skull crumbling to dust. This they did and Chapman was able to mask the join between the two separate bits of footage by adding a pulsing glow around the dummy heads' features.

Another facility Chapman's workshop was able to provide was digital text on screen. Previously this had always been done either by superimposing rostrum-scanned text or, since the mid-Seventies, by matting in Ceefax-style text that often came in with a border around it. Chapman's ability to key borderless subtitles in for precisely defined frame lengths provided on-screen translations of the Russian troops' dialogue in part one.

Paintbox was heavily employed to enhance the green glowing eyes of those possessed by Fenric, and to amplify the green of the ancient flask, Millington's poison and the toxic gas produced whenever it got released. All Haemovore POV footage was treated with a blurred green halo, and all the underwater footage was brightened and given a bright green overlaid tint. Paintbox also generated those forks of lightning seen in parts three and four.

Guided by Mallett, Chapman treated some shots through Quantel to selectively zoom in on sequences where the palls of smoke/fog looked either thin or had patches of clear sky visible around the edges. They also mixed in some of the cameraman's wildtrack footage of just fog against an opaque sky to add additional density to some scenes.

## Cuts

First edits of the story revealed what everyone had suspected more or less from week two on location – that the serial had run massively over-length. Parts one and two were not so bad, but three and four had enough story material between them for an additional episode. For a time John Nathan-Turner and Andrew Cartmel pondered the possibility of doing just that; applying to the BBC1 Controller for permission to run a 15-week **Doctor Who** season and re-editing the serial as a five parter. The main opponent of this plan was Ian Briggs who felt the whole structure of his story would fall apart if efforts were made to lose his carefully crafted build up to episode three's climax and to "bodge in" artificial cliffhangers.

Armed with a shooting script Cartmel and Nathan-Turner sat down to work out what they could lose from the narrative, while Mallett carried on editing with a brief to lose as many tops and tails from scenes as he could manage. That's when the missing reel of master videotape was noticed.

"We didn't know anything about it until the editing. There was a lot of jumping about and I spent about three days just going through the material trying to find it. Someone had realised that an error had been made and tried to cover it up, very effectively. But we kept seeing two or three frames of distortion, and when we blew it up it was of the shots that had been erased. I thought, "My God, I don't know how we're going to get out of this one" and I did get quite low and worried about it because I felt I was not going to be able to achieve anything like I had intended. We got around it by flipping shots and zooming in, but dramatically it was a wonderful scene and I felt I hadn't done it justice."

***Nick Mallett, DWM 230, September 1995***

The Sorin/Ancient One death was not the only footage lost when the tape was erased. While still at Crowborough Nick Mallett and Graham Brown had worked out a whole rationale why the munitions hut would blow up as spectacularly as it did. Using a single camera they had shot footage of the Doctor sweeping onto the floor a table full of chemicals as he sets up his chess board. After the lightning bolt has struck the table a cinder falls to the floor, igniting the volatile mix of chemicals. A burning trail of chemical spillage takes flame to the stored munitions that then begin to burn.

The Director's feverish efforts to cut the serial down to size were not helped by a rising tide of industrial action at the BBC that would eventually seriously affect production on the next story, BATTLEFIELD. Friday 26 May was down as an editing day for FENRIC, but a whole day's work was lost when Broadcasting and Entertainment Trade Associates (BETA) staff downed tools.

Assisted by Andrew Cartmel, Mallett took out all the scenes from part one where Bates is tracking by RT the Doctor and Ace's movements through the camp. Nathan-Turner was pleased to see the back of a sequence where Sorin's men attack and kill those Haemovores on the church roof using wooden stakes carried in their backpacks. A lot of the Doctor's dialogue with the Ancient Haemovore in part four was also taken out to try and tighten up this crucial scene.

Almost a quarter of an hour of non-top and tail action was taken out of the story to get episode running lengths down to the required 24-minute mark

## Music and Sound

The period nature of this serial enabled a number of sound effects to be sourced from library recordings. Car and lorry engines, telephone rings, thunderstorms, even the clanking whirrs of the Ultima machine were all from archive discs.

Where Dick Mills added value was with subtler sounds such as the explosive plop of the poison gas phials exploding, or the sizzling noise as new runic symbols appeared on the crypt walls. Voice-over narration by the Doctor and Judson, that accompany establishing shots of devices like the rune walls, or the dragon ship prow, were treated to add greater tonal depth to their voices and a mild level of echo.

Oddly enough, an audio effect not provided by Dick Mills was the 'sound of pure faith' filling the air; the one sound that causes Haemovores to shriek in fear.

This was created by the show's incidental music composer, Mark Ayres.

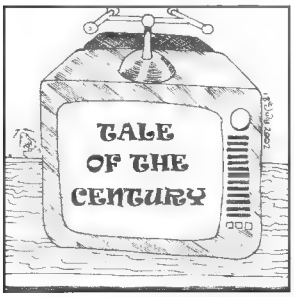
Ayres picked up on a reference in Briggs' script that this sound should be, "…like the most beautiful soprano in the world singing the most perfect aria ever written; pure, distant, heart-breaking. For the feel of this, try listening to Victoria de los Angeles singing the aria from Bracianas Brasileiras No.5"

He convinced Mallett that if they hired the services of a soprano for one day, Ayres would be able to sample the phrases electronically, using them to build a finished effect that would resemble a whole choir singing. But when they applied to John Nathan-Turner for permission to proceed, he turned the request down on cost grounds. Off-the-shelf samples were used instead.

For the show's overall style the composer sought inspiration from a number of musical sources as he worked to evoke moods as diverse as wartime swing music, parodying Glen Miller's 'In the Mood' for a few bars, and classic horror films through the clanking march of the Haemovores. In all Mark Ayres supplied around 67 minutes of music for the four edited episode, the greatest beneficiaries being parts three and four that had around 75% of their entire running lengths backed up with incidental music.

"The influences behind the FENRIC score were Stravinsky's 'Firebird' and 'Rite of Spring' along with Carl Orff's 'Carmina Burana'. I wanted a very Russian, pagan feel and those scores create that sort of atmosphere. I had also just seen the first two 'Hellraiser' films and was thoroughly impressed with Christopher Young's music and so I tried to achieve a similar effect in my own way."

***Mark Ayres, DWM 220, December 1994***




## Transmission

A final round of pruning took episode lengths down to 24' 23" for part one, down from 28' 00, 24' 09" for part two, down from 26' 00", 24' 11" for part three, down from 25' 51", and 24' 16" for the last episode which suffered no last-minute edits.

The first episode premiered on 25 October 1989 to generally very good reviews from the fan press, but it still was not enough to ignite a major ratings success among the mass of UK viewers. Despite all the technical and budget problems Nick Mallett pronounced himself pleased with THE CURSE OF FENRICS overall look and feel, expressing a view that it had, "…everything going for it. As well as further work on FENRIC Mallett continued to be a sought-after TV Director, helming episodes of **The Bill, Boon, Lovejoy** and several productions for Sky Television. He died suddenly after a short illness on 30 January 1997.

THE CURSE OF FENRIC was Ian Briggs' final story for **Doctor Who**. Even while this serial was in production he was working on ideas for Season 27 that, if commissioned, would have written out Ace and brought back the character of Kane, last seen in DRAGONFIRE. He followed Andrew Cartmel when he went on to become Script-Editor of **Casualty,** contributing scripts for this series as well as **The Bill**. Briggs agreed to novelise THE CURSE OF FENRIC for the Target **Doctor Who** range, fashioning a 188-page adaptation that not only reinstated all his missing scenes and dialogue, but also went into greater depth about the origins of Fenric, and the Flask's journey to Maiden's Bay. Alister Pearson illustrated the cover, including in his design a diagram of a flip-flop reproduced from Briggs' document, 'Futharks and flip-flops'. The book was released in paperback in November 1990.

Silva Screen Records released a 72-minute suite of music from THE CURSE OF FENRIC in July 1991, arranged and edited by Mark Ayres using his original soundtrack recordings. The album cover reused Pearson's illustration from the Target Book. A cut-down and resegued version of the music appeared on another Silva Screen CD, *The Worlds of **Doctor Who*** in April 1994.

## Trivia

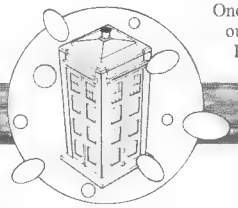
In 1990 David Jackson, the Head of BBC Home Video Entertainment was interviewed by the fanzine *DWB* about his plans to expand the corporation's presence in the lucrative sell-through video market. One of the options Jackson wanted to explore was releasing uncut, extended length productions where the existence of raw material permitted.

Mark Ayres read the finished article and became one of many who wrote to Jackson suggesting an ideal candidate for such treatment would be THE CURSE OF FENRIC. He also detailed what had been lost from the TV edit, and proposed how it could be restored.

Sometime in late Spring 1990 Jackson's assistant, Penny Mills, approached John Nathan-Turner with a formal commission to prepare an extended length video version of FENRIC for release in 1991. The **Doctor Who** Producer agreed to keep costs down by editing outside BBC premises, and reusing existing soundtrack material wherever possible, but insisted on involving Nick Mallett in the project, and commissioning any new music required from Mark Ayres.

Using the facilities of a Soho edit suite Nathan-Turner located around twelve minutes of unused footage and set about seeing how much of it he could integrate into the story as broadcast. Eventually he settled for patching in around six minutes before consigning the material to Mark Ayres in August he addition of bridging cues.

One sequence Nathan-Turner restored but later took out again was Sorin's men disposing of two Haemovores on the church roof by driving stakes

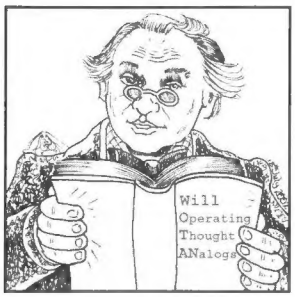


Fifteen new sequences were inserted ... including Leigh and Bates monitoring the Doctor and Ace, an extension of the Doctor/Ace bunk room scene, new scenes of the Doctor and Wainwright walking through the church, Phyllis, Jean and Ace climbing down the rocks, and a new scene of the Doctor and Ace watching Millington in part one. An extension of the scene of Wainwright reading the Bible and an extra scene of Millington holding the Doctor and Ace at gunpoint in part two. Extensions of the scenes as the Doctor and Wainwright discuss the parish records, and Ace talking to Kathleen in the bunk room in part three. Extra scenes of Fenric watching Jean and Phyllis attack two Marines, two sequences of the Doctor meeting the Ancient One, and Sorin fending off Haemovores in the command room in part four.

***Archive, Andrew Pixley, DWM 225, May 1995***

through their hearts, reducing them to pools of green slime. Reviewing the tape on behalf of BBC Enterprises, Penny Mills insisted the scene be dropped as it would otherwise incur the video a PG certificate, which they felt would impact adversely on sales.

Again Alister Pearson was commissioned to produce cover artwork and the tape went on sale in February 1991 at the slightly higher than usual price of £11.99.



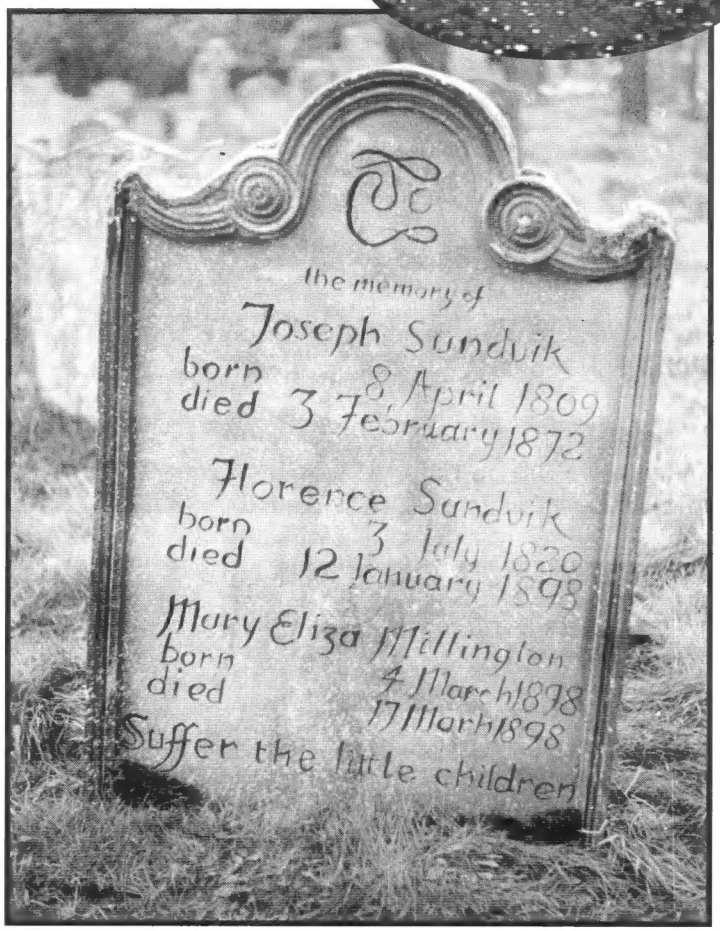

## Continuity

This is the first story to give the name of Ace's mother, Audrey. We also learn that Ace had a grandmother who lived at 11 Old Terrace, Streatham in South London.

The chess board and its crucial alignment of pieces was a deliberate continuity link to the game of chess being played in Lady Peintforte's house in SILVER NEMESIS. The motif was meant to imply that Fenric's influence was at work shaping events in that story as well as earlier, in DRAGONFIRE, when the Doctor sensed Fenric's presence after Ace mentions she had come to Iceworld after 'she' had triggered a time storm while undertaking a chemistry experiment.

At one point Ace tries to rally Kathleen's courage by telling her about a mysterious house filled with eerie sounds and nameless dread she remembers from her youth in Perivale. The house is Gabriel-Chase and this reference was deliberately added by the Script-Editor to provide a link into the up-coming story, GHOST LIGHT. But in the event, following a late shift of screening orders, FENRIC follows GHOST LIGHT so the point of Ace's act of memory is lost.

As the Haemovores attack the Doctor successfully wards them off by reciting the names of those in whom he has supreme faith – his former companions: Susan, Ian, Barbara, Vicki, Stephen…




## Audience

The BBC Press Call, hosted by Peter Cregeen and John Nathan-Turner at Television Centre on 19 October 1989, didn't quite set newspaper editors slavering to fill column inches with news of seven more episodes of **Doctor Who** still to be broadcast this season... Indeed, apart from a few small photographs of Nicholas Parsons appearing in the TV pages of some tabloid papers on the day episode one was broadcast, the event was largely overlooked.

Nevertheless THE CURSE OF FENRIC did manage to halt and stabilise the falling ratings that had so dogged the first two stories of Season 26. Part one attracted 4.3 million viewers, the highest figure of the season so far, though the total dipped back to four million for part two and stayed there for episode three as well. Part four managed a rise back to 4.2 million, strangely the same figure the final episode of GHOST LIGHT had achieved.

Fan reaction was very positive with often rave reviews being given to Nicholas Parsons and Sophie Aldred. Summing up voting for the annual ***Doctor Who*** *Magazine* season survey, Paul J Smith wrote, "The casting of Nicholas Parsons as Mr Wainwright may have been a bit controversial when announced, but most of your letters congratulated him on giving a dedicated, genuine and moving performance. Many readers also praised the development of the Ace character in this story, specifically pinpointing the "I'm not a little girl anymore" speech."

Writers to the letters column of *DWB* echoed these sentiments, noting how much of the centre stage was now being occupied by the companion role, a structure not seen since the early days of William Hartnell's Doctor. "Ten out of ten" declared Derek Grey, while Gerard Rysbergen proclaimed, "The final episode was exceptionally brilliant and I feel it was responsible for the significant rise in viewers the following week". Stephen Maginn offered a more qualified opinion, "...but of course Ace, who seems to be the star of the season rather than the Doctor, received the best material courtesy of her creator, Ian Briggs. The extensive surgery that apparently had to be performed on the overlong storyline and filmed material seemed to leave surprisingly few scars."

Not everyone approved such intense focusing on Ace, however. Peter Frankum felt it worked to the detriment of the overall storyline. "I loved her [Ace] in the previous season, but all these anxieties and complexities are irritating in the extreme. The role of the Doctor's assistant is a stereotype and it has to be if the character is to function properly. It is the art of the actor playing the role that adds other dimensions to this. Elisabeth Sladen managed this superbly, and so does Sophie Aldred. The difference is that in the former the writers built upon the character without sacrificing the story format. In the latter the whole structure of the script has fallen to pieces."

Annual polls conducted by Marvel Comics and the ***Doctor Who*** *Appreciation Society* both gave top place to THE CURSE OF FENRIC. DWM voters gave first place to Briggs' serial with a resounding 61.9% of all nominations cast, well ahead of second placed SURVIVAL with 16.6%, GHOST LIGHT with 11.2% and BATTLEFIELD collecting the wooden spoon with just 10.3%. There were wins as well for Best Episode - part four, Best Writer - Ian Briggs, Best Costume - Ken Trew, and Best Music - Mark Ayres, jointly winning with GHOST LIGHT as well.

Final judgement, though, still rested with the BBC who, towards the end of 1989, were looking very closely at **Doctor Who**'s poor performance. True it was doing an admirable job of torpedoing **Coronation Street** on ITV. In the week before Season 26 launched 20.07 million were turning in to make up the combined Monday/ Wednesday and Sunday total figure. The following week, as **Battlefield** part one wallowed with an audience of just 3.1 million, **Corrie**'s viewership plummeted to 15.3 million. One quarter of its entire following had gone, allowing **EastEnders** a huge lead in the ratings, which it retained for the rest of that year and beyond.

Neither was **Doctor Who** faring well against genre competition, although arguably this could be attributed to its unenviable position opposite **Coronation Street.**

HEAVENS ABOVE! Nicholas Parsons turns in a chilling performance as a Devil-crazed priest in the new Doctor Who serial

**AARGH! WHO'S THAT EVIL PARSON?**

**FIRST it was the Daleks. Then it was the Cybermen. Now it's . . . NICHOLAS PARSONS!**

Poor old Doctor Who is set to face his most dangerous enemy yet when quiz show smoothie Nicholas makes his TV comeback as an evil priest.

The former Sale of the Century host will shock millions of fans by taking on his first dramatic role on television in a new series of the hit sci-fi saga.

The 65-year-old raconteur plays a village priest who becomes possessed by the Devil as he tries to trick down Satan worshippers.

Nicholas turned nasty in a bid to re-launch his career after the long-running panel game was axed three years ago.

Velvet-voiced Nicholas said: "I've never had so much fun in my life. I enjoyed the script and the role gave me...

We filmed during some atrocious weather in April and it was absolute agony.

**CURSE**

"We were out on location at an army training camp in the rain, sleet and mud. I was wallowing in it for my most dramatic scenes.

"Sylvester McCoy, who plays Dr Who, was a pro to work with and so were the rest of the team.

"In my younger days I did a lot of serious acting and I'm now on the look out for meaty parts."

Nicholas, who hosted Sale of the Century for 14 years, makes his Dr Who debut in a four-part adventure called The Curse Of Fenric, which is being screened on the autumn. The show's producer John Nathan-Turner said: "Nicholas is wonderful and gives a very moving and powerful performance.

"He's very talented."

Delighted BBC bosses have also lined up other big names for the new series.

Upstairs, Downstairs star Jean Marsh and goody-goody Tasmeny heart-throb Christopher Bowen will team up to do battle with the TV Time Lord.

CO-STARS: Nicholas with the Doctor

On ITV the imported series **Beauty and the Beast** was regularly garnering averages of around 5.3 million per week, while home grown BBC products like **The Chronicles of Narnia** and **Red Dwarf** (into its third season by autumn 1989) were showing figures of nine million and above. With purchase agreements in place to bring whole seasons of new s/f series like **Quantum Leap** and **Star Trek: the Next Generation** onto BBC screens in Spring 1990, all of a sudden **Doctor Who** was showing a poor return on investment.

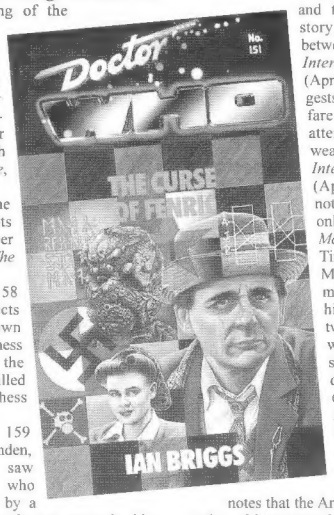
# REFERENCES

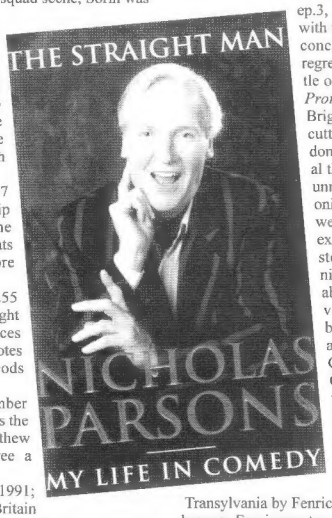
## Books


ALDRED, Sophie & TUCKER, Mike: *Ace: The Inside Story of the End of an Era* (Virgin, 1995)
BRIGGS, Ian: ***Doctor Who**: The Curse of Fenric* (Target, 1990)
PARSONS, Nicholas: *The Straight Man* (Orion, 1994)


## Magazines


*Celestial Farmyard* 3 (November 1989; Andrew Thompson comments that all road signs were taken down in order to confuse potential invaders).
*Celestial Farmyard* 4 (February 1990; Mary McLean notes that Ace shouts 'Mum, I'm sorry' long before she comes to terms with her past).
*Celestial Toyroom* (January 1989 (Comparisons to the abortive Season 5 script 'Operation Werewolf', which also has a wartime setting)
*Celestial Toyroom* (January 1990; Paul Cornell thinks Ace's unknowingly saving her own mother has suggestions of classical tragedy, and that Clive Barker is an influence on the ancient game of the desert. The story is concerned with her sexual maturity. The Toxin Bomb is shown but not uses, a breach of the dramatic principle of 'Chekov's Gun').
*Celestial Toyroom* (October 1990; Daniel O'Mahoney suggests that an early stage of the script may have involved Nazis rather than Russians).
*Celestial Toyroom* (March 1991; Jonathan Way thinks it's unclear how the chess set in Lady Peinforte's study is relevant to Fenric's activities and asks why Fenric doesn't take over Ace; Stephen Broome thinks Ace knows who the baby is before Fenric tells her).
*Celestial Toyroom* (May 1991; Steve Asbridge notes parallels with claims made by Henry Lincoln in his book, *The Holy Blood of the Holy Grail* (1982), in which he recounts the true story of a priest in Rennes who became obsessed with deciphering a series of ancient documents discovered in the crypt of his church. Lincoln suggests that world history has been influenced by a family bloodline linked to the documents).
*Cult Times* 59 (July 2000 , Andrew Cartmel and Ian Briggs discuss the story, noting scripting flaws: the body on the beach is not adequately explained to the audience: the story construction fails because it forgets that the audience doesn't know its significance, as the writer and script editor. Cartmel comments that on each episode being 8 minutes over length, and notes that a lot of the visual grammer of the story is missing as a result, with scenes in the wrong place: for instance, Millington's first appearance is misleading, because it gives the impression that he is a German; Ian Briggs feels that the audience is not adequately prepared for the Ancient One's backstory; too much is conveyed in a single long speech, which in the event is not always audible; He notes it was decided to use Russians rather than Nazis because the latter would have been too obvious).
*Doctor Who Magazine* 190 (August 1992; Archive: originally the Gabriel Chase mention occurred in dialogue between Ace and the Doctor)
*Dr Who Yearbook* (July 1991; John Nathan-Turner interview: he changed the title because the scripted reference to 'the wolves of Fenric' came so late in the story).
*DWB* 113 (April 1993; Stephen Cole comments that the first episode has a 'fractured' quality: the Doctor moves about the base, in a new location in virtually every shot, without any indication of his moving from place to place).
*DWB* 73 (December 1989; Marek Anton interview. Peter Anghelides thinks the story a 'lurid spy drama about double-crossing the Cold War enemy' and 'an eco-thriller cashing in on the green renaissance', which deals with the morality of warfare. He notes that Ace and the Doctor catch a dose of the lethal gas in the chemical grenade, yet they show no ill effects, and he wonders why Ace is carrying a rope ladder. He notes that there are many unclear connections between events, including the death of Kathleen's husband and Millington's decision to leave his men to die, and that Wainwright has a post-war translation of the Bible).
*DWB* 74 (January 1990; James Griffiths asks Judson transported Ace to Iceworld if he was trapped in a bottle at the time?)
*DWB* 75 (February 1990; Christopher Nield comments on the notion that death plays chess, as reflect in the film *The Seventh Seal* and comments on the duplication of the Nazi war room).
*DWB* 77 (April 1990; Craig Hinton wonders why Fenric doesn't teleport away, and suggests that the duplication of the German cipher room links Millington's thinking his way into the German mentality with Fenric's thinking himself into human bodies; Peter Frankum notes that the Doctor and Ace go to church to see Judson, but when they do they give him no message and ask him nothing).
*DWB* 84 (November 1990; David Miller comments on the significance of the names, particularly Wainwright's waning faith, and Miss Hardacre's harshness; Ian Briggs explains he was dissatisfied with the script because he didn't understand all of its depths: in particular, he was unhappy with the scene of Ace swimming at the end: 'It was right but I didn't understand *why* it was right.' The scene where Kathleen hands Ace the photo of the baby slows down the action and should have been included earlier).
*DWB* 87 (January 1991; Jeremy Bentham notes that the story is marred by rapid changes of scene and pace, and that the pacing of the Doctor's scenes suggests that he is impatient to find clues, which he finds quickly, leaving the impression that he knew they would be there anyway. He quotes Hammer films set in the 20th Century, such as *The Retile*, as an influence).
*DWB 93* (August 1991; The BBC Drama Scripts Classified List of November 1988 lists the title as *The Wolves of Fenric*).
*Doctor Who Magazine* 158 (February 1990; Effects designer Graham Brown explains that when the chess catches fire, it ignites the chemicals the Doctor spilled when he cleared the chess pieces off the table).
*Doctor Who Magazine* 159 (March 1990 Dinsdale Landen, Landen interview: he saw Judson as a nasty character who simply became 'inhabited by a little more evil than he already was, a much older evil was fed into the man'; David Howe explains the Genrir/Fenris legend).
*Doctor Who Magazine* 160 (April 1990; Notes of changes to the original script: The Russians originally spoke in English from the start, and the base is an old works site; From the time when the Doctor and Ace escape the mineshaft, the temperature was to increase, and characters to be shown to be sweating. The script sets the time as May, 1943).
*Doctor Who Magazine*171 (February 1991; Tomek Bork interview: In the firing squad scene, Sorin was to have said, 'We die like heroes,' but he refused to say the line. The part was originally written as a clichéd Russian communist leader; Tomek Bork tried to develop a more human side to him. He hoped to include a stronger relationship with Ace than was possible).
*Doctor Who Magazine* 197 (February 1993; Philip MacDonald notes that the story is unusual in that it treats religion as something more than a primitive ritual).
*Doctor Who Magazine* 255 (July 1997; Stephen Cartwright comments on the influences from Norse myths, and notes that in the myth, the Gods arrived at Ragnarok by sea).
*Enlightenment* 7 (November 1990; David Moore compares the atmosphere to *Aliens*; Matthew Newton thinks episode three a pointless runaround).
*Enlightenment* 9 (January 1991; Chris Monk doubts that Britain would have considered Millington's plan to attack Moscow).
*Enlightenment* 36 (January 1990 Martin Wiggins thinks the winning move against Fenric is 'an allegory of Marxist revolution', and feels the early episodes are paced impatiently, rushing over exposition as if the writer is keen to get on with the action; Andrew Pixley comments that it's not clear why the Doctor is so anxious to meet Judson in the first place; Lesley Hatch notes influences from *Quatermass and the Pit;* Marise Morland-Chapman finds the metaphysics of episode four 'confusing')
*Fan Mail* 4 (October 1990; Sophie Aldred notes that Ace was originally to be dressed in her usual costume).
*The Frame* 13 (February 1990; Dee Baron interview, noting oddities of the make-up; Ken Trew interview, commenting particularly on the design of The Ancient Haemovore; Robert Allsopp comments on the design of the Ancient On; Stephen Mansfield comments on the design of the Haemovores: the skin had been pushed away, being unimportant, but was still there. The aim was to create a being that was still evidently human, rather than an alien creature: something similar to the Elephant Man; Sue Moore comments on the logic behind the Haemovore design).
*Hand of Omega* 4 (January 1990; Paul Berry quotes *Back to the Future* as an inspiration for the story).
*Hand of Omega* 5 (March 1990; Richard Bignall notes that the relationship between Sorin and Ace was developed by Tomek Bork and Sophie Aldred).
*The Hourly Press* 10 (August 1994; Sophie Aldred comments on retroactively explaining Ace's arrival on Iceworld).
*Infinite Dreams* 2 (December 1994; Steven Grace thinks the story deals with maturing and the loss of innocence; The story plays on the association between vampirism and sexuality).
*International Electromatix* 6 (April 1990; Gordon Ridout suggests that Millington's germ warfare plan may be based on attempts to use anthrax as a weapon).
*International Electromatix* 6 (April 1990; Scott Woodland notes that Fenric's mind works only in terms of conflict).
*Mandria* 3 (September 1991; Tim Munro comments that Millington's obvious insanity misdirects the audience to see him as Fenric's agent - with the twist that in fact he is only what he seems to be. This serves to underline that you don't have to be alien to be evil).
*Matrix* 29 (May 1990; Jackie Roe comments on the charaacters, and finds the air of 'sheer relentless hopelessness' depressing. She notes that the Ancient Haemovore is a combination of Jörmungand and Hel, the brother and sister of Fenrir in Norse legend).
*Matrix* 33 (January 1991; Gareth Wigmore comments on hints that Jean and Phyllis are repressed lesbians).
*Matrix* 34 (February 1991; Sophie Aldred comments on Ace's 'symbolic baptism').
*Matrix* 37 (August 1991; David Bailey comments on the symbolism of Ace's 'baptism': she is now purged and fitted for the Doctor's work).
*Private Who* 15 (June 1989; Ian Briggs interview; he felt the meat of the story is in ep.3, where he is not taken up with the business of exposition or conclusion; Sylvester McCoy regrets that the story gave him little opportunity for humour).
*Proteus* 2 (April 1990; Ian Briggs interview: He feels the cutting of the over-runs was done sensitively, in that material that was good but narratively unnecessary was left in, and the only explanatory scenes that were cut were secondary explanation; he envisaged the story being entirely set at night, and saw it as a story about Ragnarok, but was prevented from using the word because Stephen Wyatt had already used it in THE GREATEST SHOW IN THE GALAXY; Episode threee was to have the sense of a gathering tropical storm, which breaks as Fenric appears. The Ancient One was brought back from the future to 9th century Transylvania by Fenric, and remained trapped there because Fenric was trapped in the flask and so could not return it to its own time. The flask was stolen by Viking pirates from Constantinople, anf the Ancient One trailed the flask across Europe to Yorkshire, following the Vikings, and then awaited Fenric's release. He meant to imply that Fenric had survived at the end. He comments that some of the sequences were as he envisaged: the underwater sequences had 'the right mixture of menace and magic', and the scene of Ace and Kathleen trapped in the hut 'had the right kind of emptiness, especially in the feel of the emotions waiting for something to happen').
*Proteus* 3 (February 1991; Sophie Aldred comments on changes to the seduction scene).
*Second Dimension* 2/12 (December 1989; Carl Powellfeels that Ace's rope-ladder escape from the Haemovores, leaving Sorin to face them, is 'cowardly'; Korvin Mobberley thinks Fenric may be the Black Guardian in another guise; Chris Monk quotes a number of horror films in comparison: *Dawn of the Dead* (1979), *Day of the Dead*, *Zombie Flesh Eaters*, *Assault on Precinct 13* (1976), *Zombies' Lake*, *Beyond*, *Virus).*
*The Seventh Door* 3 (December 1989; Evelyn Prior wonders why Judson doesn't comment on the Doctor faking his letter of authorization).
*Skaro* 5/2 (October 1990; Mark Edwards thinks the horror devices are less important than the treatment of human feelings of obsession and faith).
*Sonic Screwdriver* 5 (November 1994; John Connors thinks the story is cowardly in its treatment of big issues, because it refuses to confront human responsibility for war, pollution, etc. - it introduces the metaphysical evil of Fenric as a scapegoat).
*Starburst* 136 (November 1989; Ken Trewcpmments on the Ancient Haemovore costume, noting it was designed to have a Viking appearance; he worked backwards from his researches into Viking statues to give it a Neanderthal look.[1]
*Starburst Yearbook* (December 1989; Johnn Nathan_Turner says the change in the running order was made in order to bring the story closer to Hallowe'en).
*Tardis* (September 1989; Ian Briggs comments that he wanted to deal with Ace's hang-ups and neuroses from childhood: 'What was happening to her was a lot more than simply coming to terms with her mother; Ian Briggs interview. He calls the story 'a horror story where the fear is psychological, and all the more frightening for that').
*Tardis* (December 1989; Mark Wyman comments on possible influences from TS Eliott's *The Waste Land*, in particular the titles each of the poem's five sections. Briggs denies this).
*Tardis* (April 1990; Gillian Moore questions Wainwright's moral doubts about the bombing, as it was the Germans who first bombed civilian targets; John Lumb thinks that Fenric's plan relies on human predictability; Jonathan Way notes that Sorin never gets to see his sealed orders till the Doctor shows them to him… so how did he know what his mission was?; Nigel Hilburd comments that the Russians would surely dismantle the Ultima Machine and find the bomb; Peter Linford & Shams Uddin claim Millington is the heroin that he has foreseen the coming of the cold war and planned to deal with it; they feel the story is biased in favour of communism, stressing a British war atrocity with no mention of the shortcomings of the Russians).
*Temporal Physics* 5 ( December 1989; Chris Dunford feels the killing of the Haemovores is a cop-out).
*Temporal Physics* 7 (February 1990; Nicholas Parsons interview).
*Timelines* 5 (May 1990; Sylvester McCoy feels this was the story in which the harsher side of the character began to show through).
*TMOV-Zine* 16 (December 1990; Iain Robertson thinks the moralism of Miss Hardaker is authentically 1940s, but there's too much period detail).
*TV Zone* 1 (August 1989; Ian Briggs comments that he was interested in Scandinavian mythology, and mooted a Scandinavian setting; He is worried about loose ends, and about the clarity of episode four).
*TV Zone* 4 (February 1990; Justin Richards quotes Katherine Neville's novel *The Eight* , along with the film *The Fog*. He says there are a number of coincidences which seem to lack narrative reason).
*TV Zone* 13 (November 1990; John Ainsworth notes that Katherine Neville's novel, *The Eight*, also makes important use of a chess set, though this may be coincidence).
*TV Zone* 14 (December 1990; Justin Richards notes that Fenric is able to establish himself because the Doctor underestimates Ace).
*TV Zone* 15 (January 1991; Gary Russel comments on the cutting of the scene where the Haemovores were staked).


## Radio

**Just a Minute** (Radio 4, 1967-...)

## Television

**Ruby** (German TV, 1988)
**Sale of the Century** (ITV)
**The Wednesday Play:** *Stand Up Nigel Barton* (BBC1, 8-12-65)
**Take Two (BBC1, 19-4-1990)**
**The Two Ronnies** (BBC1, 1972-87)

## Doctor Who


ATTACK OF THE CYBERMEN (**IN•VISION** 79)
BATTLEFIELD (**IN•VISION** 101)
THE CURSE OF FENRIC (**IN•VISION** 103)
DRAGONFIRE (**IN•VISION** 94)
GHOST LIGHT (**IN•VISION** 102)
GREATEST SHOW IN THE GALAXY (**IN•VISION** 99)
THE MYSTERIOUS PLANET (**IN•VISION** 86)
PARADISE TOWERS (**IN•VISION** 79)
THE RIBOS OPERATION (**IN•VISION** 32)
SILVER NEMESIS (**IN•VISION** 98)
STATE OF DECAY (**IN•VISION** 49)
SURVIVAL (**IN•VISION** 104)
TIME AND THE RANI (**IN•VISION** 91)
THE TWIN DILEMMA (**IN•VISION** 77)


## Music

Miller: *In the Mood*
Stravinsky: *The Firebuird*
Orff: *Carmina Burana*

# THE CURSE OF FENRIC

**Series Twenty-Six**
**Story Three**
**Serial 157**
**Code 7M**

**The Doctor Sylvester McCoy**
**Ace Sophie Aldred**
**Written by Ian Briggs**
**Script Editor Andrew Cartmel**
**Producer John Nathan-Turner**
**Director Nick Mallett**

## Cast

| | |
|---|---|
| **Dr Judson** [1-4] | Dinsdale Landen |
| **Commander Millington**[1-4] | Alfred Lynch |
| **Reverend Wainwright** [1-3] | Nicholas Parsons |
| **Nurse Crane** [1-4] | Anne Reid |
| **Miss Hardaker** [1-2] | Janet Henfrey |
| **Jean** [1-4] | Joann Kenny |
| **Phyllis** [1-4] | Joane Bell |
| **Kathleen Dudman** [1-4] | Cory Pulman |
| **Sgt Prosorov** [1-3] | Peter Czajkowski |
| **Petrossian** [1] | Mark Conrad |
| **Versinin** [1-4] | Marek Anton |
| **Sgt Leigh** [1-4] | Marcus Hutton |
| **Perkins** [1-3] | Chistien Anholt |
| **Captain Bates** [3] | Stevean Rimkus |
| **Baby: Eileen Gale**[?] [1-4] | Aaron Hanley |
| **Ancient Haemovore: Ingiger**[4] | Raymond Trickett |

## Small roles:

| | |
|---|---|
| **Russian Commado 55: Gayev** [1-2] | Stephen Fitzalan |
| **Russian Commando 28** [1-4] | David Foster |
| **Russian Commando 29** [1-4] | Mark Ponsford |
| **Russian Commando 30** [1-4] | Vince Sears |
| **Russian Commando 31** [1-4] | Nigel Parke-Davies |
| **Russian Commando 32** [1-4] | Martin Dew |
| **Russian Commando 33** [1-4] | Andy Combs |
| **Russian Commando 52** [1-4] | Derek Van Weeman |
| **Russian Commando 53** [1-4] | Damon Jeffrey |
| **Russian Commando 54** [1-4] | Ken Dee |
| **Marine 1** [1,3-4] | Peter Gandy |
| **Marine 2** [1,3-4] | Andrew Rose |
| **Marine 3** [1,3-4] | Patrick Lynch |
| **Marine 4** [1,3-4] | Ian White |
| **Marine 5** [1,4] | Dickie Dean |
| **Marine 6** [1,4] | Jock Gardyne |
| **Marine 7** [1,4] | Ben Losh |
| **Marine 8** [1,4] | Stephen Sparshott |
| **Marine 56** [1-2] | Stephen Cookson |
| **Marine 57** [2] | Ray Davies<br>*Booked, but not used* |
| **Marine 58** [1-2] | Russell Gleed |
| **Marine 59** [1-2] | Jonathon Truss |
| **Marine 60** [1-2] | Joe Hobbs |
| **Marine 61** [1-2] | Mark Goddard |
| **Marine 38** [3-4] | Terry Russelton |
| **Marine 39** [3-4] | Andy Lees Small |
| **Marine 40** [3-4] | Patrick Jacobs<br>*Replacing Rod Keyes* |
| **Marine 41** [3-4] | Christian Byer |
| **Marine 25** [4] | Nick Dwyer |
| **Marine 26** [4] | Mark Breckton<br>*Replacing Martin David* |
| **Marine 27** [4] | Mark Coxon<br>*Booked but not used* |
| **Marine 42** [4] | Jack Power |
| **Marine 43** [4] | Paul Betts |
| **Marine 46** [4] | Mark Fairweather |
| **Marine 47** [4] | Gordon Wray |
| **WREN 11** [1-2,4] | Kate Shury |
| **WREN 12** [1-2,4] | Sheryl Leigh Fraser<br>*Booked, but did not appear* |
| **WREN 13** [1-2,4] | Claudia Lyster |
| **WREN 14** [1-2,4] | Jane Perry |
| **WREN 15** [1-2,4] | Roslyn Riley |
| **WREN 16** [1,4] | Wendy Spear |
| **WREN 17** [1,4] | Nicola Maddock |
| **WREN 18** [1,4] | Suzi Mollett |
| **WREN 19** [1,4] | Marianne Bergin |
| **WREN 20** [1,4] | Mandy Demetriou |
| **Parishioner 62** [1] | Robin Tarnton |
| **Parishioner 63** [1] | Danny Fitzgerald |
| **Parishioner 64** [1] | Nina Downey |
| **Technician 21** [2-3] | Kevin Horan |
| **Technician 22** [2-3] | Joe Wenbourne |
| **Technician 23** [2] | JJ Waller |
| **Technician 24** [2] | Robert Frank |
| **Haemovore 9** [3-4] | Ian Elliott |
| **Haemovore 34** [3-4] | Jennifer Crome |
| **Haemovore 48** [3-4] | Graham Stagg |
| **Haemovore 51** [3-4] | Perry Evans |
| **Haemovore 50** [3-4] | Tony Ryan |
| **Haemovore 10** [3-4] | Cy Town |
| **Haemovore 35** [3-4] | Ann Gaham |
| **Haemovore 36** [3-4] | Jacqui Nolan |
| **Haemovore 37** [3-4] | Ian Collins |
| **Haemovore at Window** [3] | Alan Marshall |
| **Ace Stunt Double** [3] | Tracy Eddon |
| **Haemovore/Stunt Man** [3] | Tip Tipping |
| **Haemovore/Stunt Man** [3] | Paul Heasman |
| **Haemovore** [3] | Sam Kent-Smith |
| **Haemovore** [3] | Joe Kent-Smith |
| **Russian Commando** [2] | Jan Van Der Pool |

## Crew

| | |
|---|---|
| **Title Music by** | Ron Grainer |
| **Arranged by** | Keff McCulloch |
| **Incidental Music** | Dominic Glynn |
| **Special Sound** | Dick Mills |
| **Production Assistant** | Winifred Hopkins |
| **Production Manager** | Ian Fraser |
| **Assistant Floor Manager** | Judy Corry |
| **Engineering Manager** | Brian Jones |
| **OB Lighting** | Ian Dow |
| **Studio Sound** | Scott Talbot *(Cancelled)* |
| **Sound** | John Nottage<br>*Replacing Brian Robinson* |
| **Sound Assistants** | Scott Talbott<br>Peter Hales<br>Ken Osborne |
| **Grams Operator** | Mike Weaver *(Cancelled)* |
| **Video Effects** | Dave Chapman |
| **Vision Mixer** | Dinah Long |
| **Vision Supervisor** | Dave Jennings |
| **Vision Assistants** | Dave Thwaites<br>Anthony Kemp |
| **Video Tape Editor** | Hugh Parson |
| **VT Engineer** | Dave Porter |
| **OB Cameraman** | Paul Harding<br>Alan Jessop<br>*replacing Geoff Clark* |
| **Production Operatives** | Stan Creswell<br>Alan Bennett, Neville Quhne |
| **Armourer** | Ken Bond |
| **Safety Officer** | Des Stewart |
| **Props Buyer** | Yvonne Alfert |
| **Costume Designer** | Ken Trew |
| **Costume Assistant** | Andrew Duckett |
| **Dressers** | Michael Purcell<br>Ray Greenhill, Cathy George<br>Sara Wilkinson, Denis Addoo |
| **Make-Up Designer** | Denise Brown |
| **Make Up Assistants** | Helen Johnson<br>Wendy Harrison, Lynn Somerville<br>Kathy Harris |
| **Visual Effects Designer** | Graham Brown |
| **Special Masks** | Stephen Mansfield<br>Susan Moore |
| **Visual Effects Assistants** | Mike Tucker<br>Alan Marshall, John Van Der Pool<br>Russell Pritchard, Steve Bland<br>Dave Vialls |
| **Artist Booker** | Maggie Anson |
| **Graphic Designer** | Oliver Elmes |
| **Computer Animation** | CAL Video |
| **Assistant Designer** | Julia Gretsky |
| **Designer** | David Laskey |
| **Design Assistant** | Paddy Lea |
| **Second Unit Director** | John Nathan-Turner |
| **Producer's Secretary** | Clare Kinmont |
| **ProductionAssociate** | June Collins |

### Rehearsals

23rd, 27th - 30th March 1989

(Cancelled) 1st - 11th, 14th - 24th April 1989

### Location recording

3rd - 8th, 11th April 1989, Crowborough Camp
12th - 13th April 1989, St Lawrence's Church
14th April 1989, Bedgebury Lower School
15th April 1989, Rose's/Yew Tree Farm
18th - 20th April 1989, Lulworth Cove

### Transmission

**Part One Wednesday 25th October 1989**
19.35pm, BBC1 (24'23", 19.34.30 - 19.58.53)
**Part Two Wednesday 1st November 1989**
19.35pm, BBC1 (24'09",19.34.28 -19.58.37)
**Part ThreeWednesday 8th November 1989**
19.35pm, BBC1 (24'11", 19.35.10 -19.59.21)
**Part FourWednesday 15th November 1989**
19.35pm, BBC1 (24'16", 19.35.44 - 19.59.50)

### Programme Numbers

| | |
|---|---|
| **Part One** | **50/LDL/L261N/72/X** |
| **Part Two** | **50/LDL/L262H/72/X** |
| **Part Three** | **50/LDL/L263B/72/X** |
| **Part Four** | **50/LDL/L264W/72/X** |

### Audience, Position and Ratings

| | |
|---|---|
| **Part One:** | **4.3 million, ...' 67%** |
| **Part Two:** | **4.0 million, ..., 68%** |
| **Part Three:** | **4.0 million, ..., 64%** |
| **Part Four:** | **4.2 million, ..., 68%** |